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and a few more... 6

PRESS RUN: Issue #17: 10,000 copies

DEADLINES: *HeartattaCk* is a quarterly magazine. Believe it or not I am going to try to keep a tight schedule this year. These will be the deadlines. Anything received after these dates will be held until the next issue. Please try to adhere to these deadlines.

January 1st • April 1st • July 1st • October 1st

ADVERTISING RATES: Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the deadlines. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition.

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HeartattaCk

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SUBSCRIPTIONS: HaC is basically free, but if you want an issue sent to you then send $1 in the United States, or $2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues are available at this rate as well. Please specify if you want a subscription or distribution!

What's still available:
#3 interview with Ron Campbell
#4 interview with Avail
#5 the Acme interview
#6 weird issue with Kingdom Scum
#1-#2 and #7-#14 are sold out
#15 has 1996 Poll Resolts
#16 has stuff in it to read

DISTRIBUTION: HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send $5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned $5 or $10 will get you a lot of 'zines! In the States $5 gets you about 30 copies and outside of the US it will get you about 20 copies. Please specify if you want a subscription or distribution!

STORES: If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

CLASSIFIEDS: Classifieds are $3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

SPICE MASTER WILLY: Kent McClard
SCARY SPICE: Leslie Jean Kahan
BABY SPICE: Lisa Dawn Oglesby
IN THE SPICE RACK: Dan Fontaine (surfin' spice), Steve Snyder (nature spice), Anthony Brett Bezsylko (philosophy spice), Jamie Gluck (Sick Of It All spice), Eric Furst (Stanford spice), Kristi Fults (shorty spice), Chuck Franco (crusty spice), Mark Register (punk spice), Steve Aoki (positive spice), Emmett White (nature spice jr.), Dylan Ostendorf (emo spice), Mike Ruehle (traveling spice), Mike Phyte (phyte spice), Adi Tejada (poof spice) and introducing Brett Hall as stinky spice.

COMPUTER INFO: HaC is fully computerized... so if you can please send all contributions on disk. You can use IBM or Macintosh disks, and we can pretty much convert anything you've got to what we use. If you can't send a disk then please try to type... but if your only resource is paper and pen then we'll deal with that too. Don't send ads on disk however!

CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

COVER ART: Nate Powell.

NEXT ISSUE: Believe it or not the next issue is being dubbed the "sex issue" by Danielle. At this point what that means is completely unknown. If you have writings or contributions that fit under that heading then please send them in or get in touch with us.

PRINTING: HaC is printed with soya inks on recycled paper. Recycle the damn thing when you're done.

GOLETA FEST '98: Lisa and I are trying to get a Goleta Festival set up for the Summer of '98. It will hopefully be scheduled for either the first or second weekend in July. If you are in a band that would like to play then you can call Ebullition Monday through Friday from 10 AM to 4 PM California time at (805) 964-6111, or you can call Lisa in the evenings and on weekends at (805) 968-8621 A lot of bands are going to ask to play so don't be surprised if we end up passing on your band. It is a cruel world indeed.

SEEIN' RED TOUR '98: Mike Kirsch is once again setting up a Seein' Red tour for this summer. If you can help with shows then give him a call at (415) 641-5098.

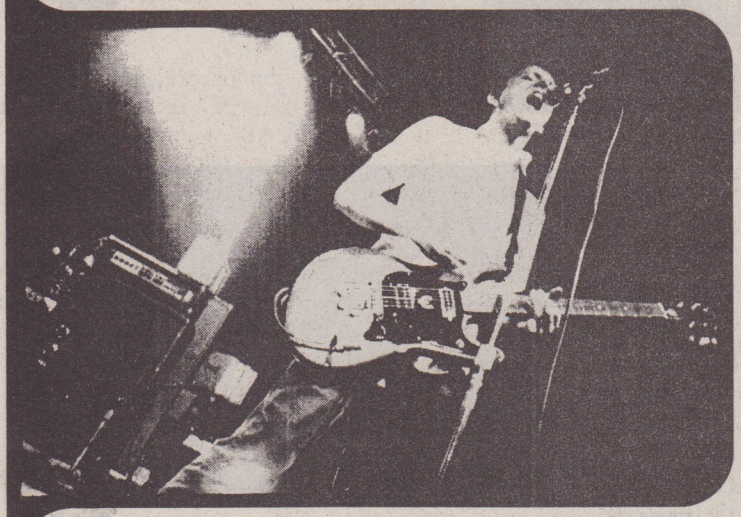
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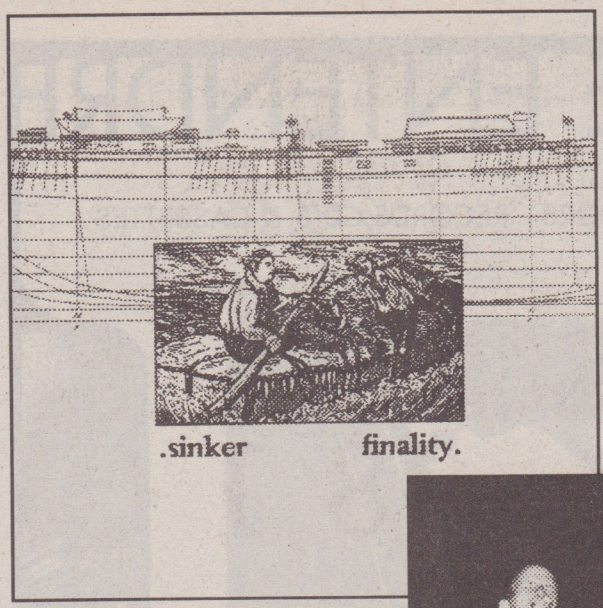
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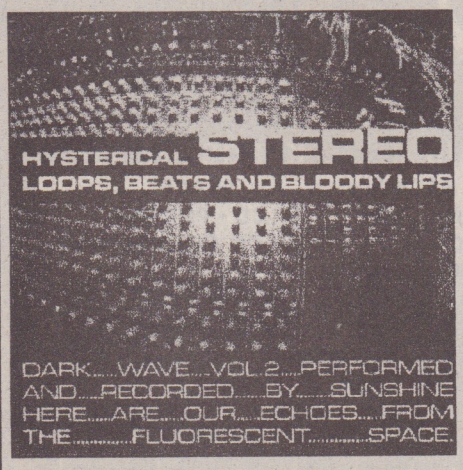
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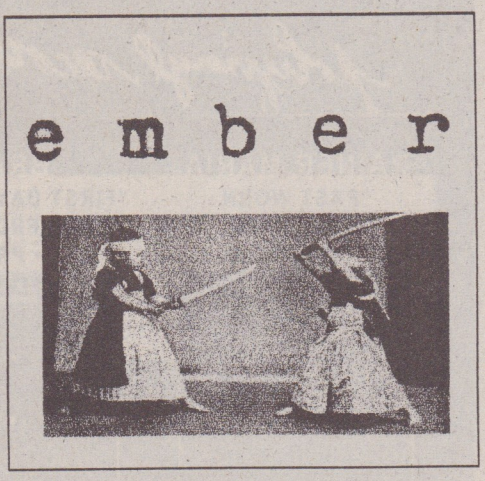
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heartattack

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1) female ☐ or male ☐ 2) sexual orientation? _____

3) how old are you? _____ 4) how long have you been into punk? _____

5) are you straight edge? yes ☐ no ☐ drug free, but not sXe ☐

6) were you straight edge at some point? yes ☐ no ☐ other _____

7) are you a vegetarian ☐ vegan ☐ carnivore ☐

8) are you a virgin? yes ☐ no ☐ other _____

9) do you like sex? yes ☐ no ☐ other _____

10) do you masturbate? yes ☐ no ☐ 11) how often? _____

12) do you want to get married? yes ☐ no ☐ 13) do you want to have kids? yes ☐ no ☐

14) would you make a good parent? yes ☐ no ☐ 15) do you vote? yes ☐ no ☐

16) are you politically active? yes ☐ no ☐ how? _____

17) do you like your parents? yes ☐ no ☐ other _____

18) ever done a 'zine? yes ☐ no ☐ 19) ever been in a band? yes ☐ no ☐

20) do you have tattoos? yes ☐ no ☐ 21) body piercings? yes ☐ no ☐

22) what is your favorite book? _____ and how many books do you read a year? _____

23) own a computer? yes ☐ no ☐ 24) do you own a bicycle? yes ☐ no ☐

25) watch television? yes ☐ no ☐ 26) favorite television show? _____

27) what is your all time favorite 'zine? _____ 28) what is your all time favorite band? _____

29) what is your favorite record label? _____ 30) what was the best 'zine of 1997? _____

31) what was the worst 'zine of 1997? _____ 32) what was the best record of 1997? _____

33) what was the worst record of 1997? _____ 34) what was the best new band of 1997? _____

35) what was the best live band of 1997? _____ 36) what band has the nicest people in it? _____

37) what band has the meanest people in it? _____ 38) what is your favorite word? _____

39) Thinking caps on... please write a true story about your life that will make us laugh:

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Please send your answers to HaC by the 1st of July, 1998

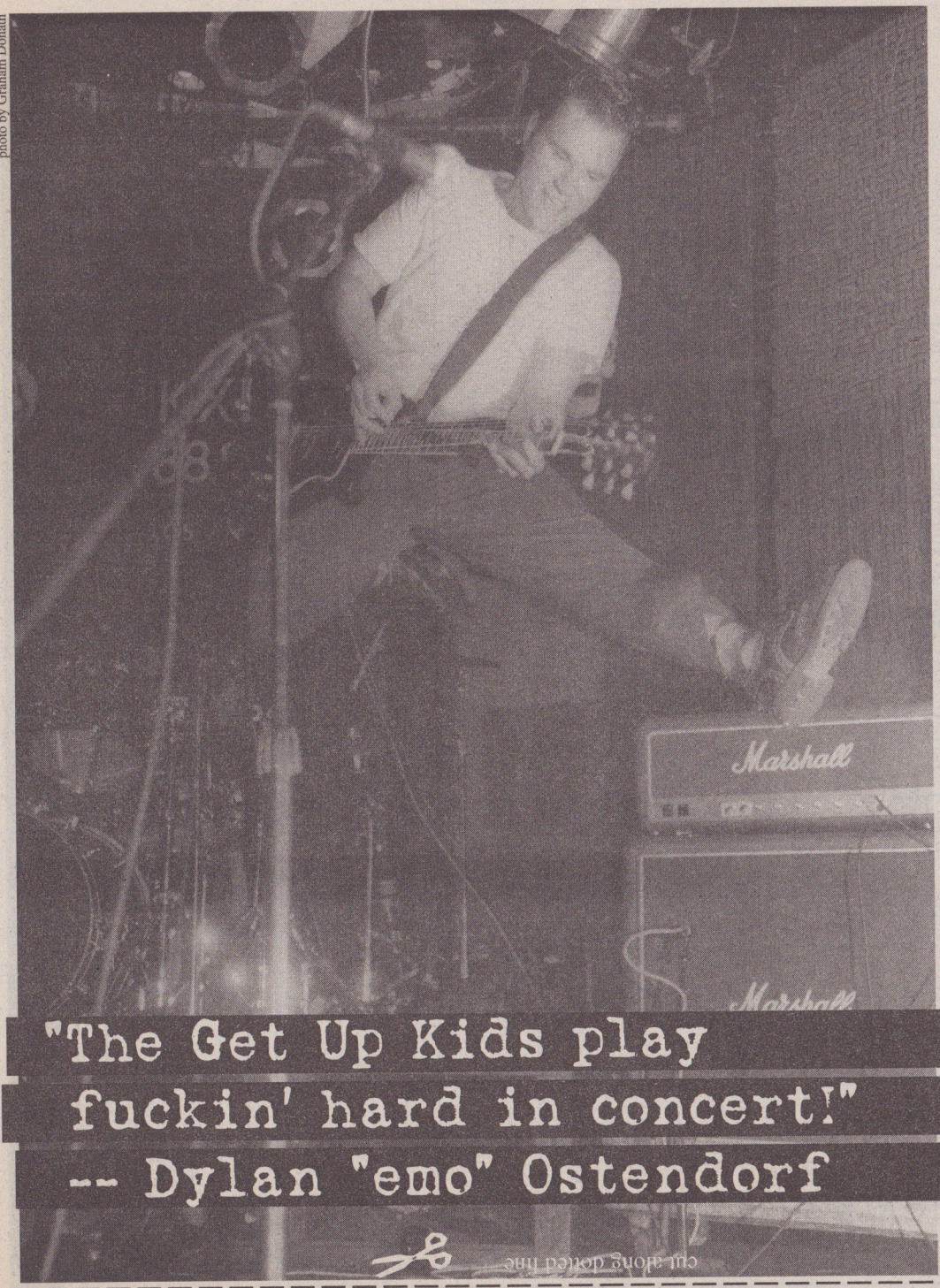


photo by Graham Donath

"The Get Up Kids play fuckin' hard in concert!"
-- Dylan "emo" Ostendorf

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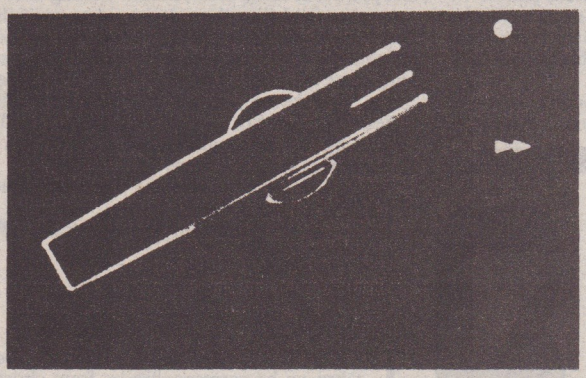
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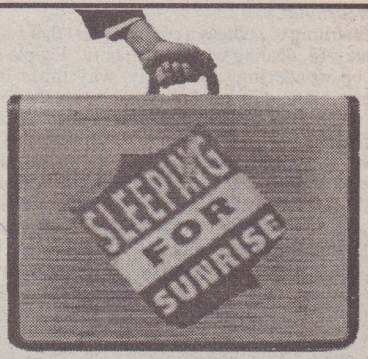
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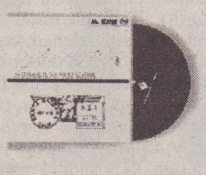
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Dear *HeartattaCk*,

I am writing to address a couple letters that I saw in issue #16, dealing with Christianity. People seem to be wondering, essentially, why those in the hardcore community, and hell, maybe even the secular world in general, hold such contempt for Christians. Well, for many of us, Christianity is complete and utter bullshit. It has been pushed down our throats all our lives by closed-minded pricks who spout biblical quotes at us like zombies, and I think many people are sick of Christianity infiltrating our scene. Yes "our" scene—yours and mine—by this I mean individuals who think for themselves and refuse to accept things the way they are. I mean people who ask questions and in general give a shit about what is going on. Maybe I'm wrong here, and I hate to be the politically incorrect one to say it—but *faith* contradicts this. Faith surpasses the questions—it asks you to look past them and say "I believe."

So let me tell you why I *don't* believe...

I went to Catholic school all my life. Now, I'm not going to say I hated it or anything. In fact, I had a great time. No one really pushed anything down my throat. Church was a place to go to see my friends. I got the chance to spend eight years in parochial school with the same thirty people. Priests were cool, and believe it or not, they are pretty open-minded individuals who will listen to your problems.

After my eighth grade graduation, a schoolmate of mine, Carey Onken, was killed. He was run over by a big rig. That's it. Nothing too glamorous about it. In our yearbook, he had written these words: "Goodbye class of '92/I really will miss you/As we look into the starry night/As we do we just might/See each other again/Even if it is in heaven." Ooohh, spooky. So at the funeral these words are plastered up on the walls of the Church, as if people somehow liked to believe Carey Onken had uttered them on his deathbed, as he slowly drifted off into that eternal and beautiful sleep... but Carey Onken had been killed "instantly," as the local newspaper put it, "under a truck's tire." There was no deathbed.

So I sat there in the Church I had grown up in and I watched really dramatic fourteen year old girls wearing sunglasses cry over this boy whom they had consistently made fun of for at least three years preceding this. I heard my parish priest say "sometimes kids can be cruel"—as he tried to describe Carey's life without belittling his newfound status in death.

The fact is Carey was a nerd. No one really liked him. No one had really planned on speaking to him ever again. For crying out loud they even made me a pallbearer, the misinformed idiots. What complete and utter bullshit it all was!

My high school religious studies teacher would later say "The Lord Works in Mysterious Ways." Okay, that sounds good. But I still wondered why Carey died... I soon surmised that it must have been divine intervention! So elementary school sucked for Carey. High school was only going to make things worse for the poor boy. God must have saved him, I thought. He must have reached down from the sky with his very own hands and plucked Carey Onken from this horrendous earth which had brought him so much pain. Hell, it sounded good. But somehow things still didn't sit right with me.

After much debate within my extremely complex and sophisticated mind I teeter tottered between the life of Carey Onken and the bullshit they would later attach to it. Later I finally realized why it was that a good person like him, who had barely ever harmed another, who certainly *did not* deserve such a fate, would die at the tender age of fourteen—BECAUSE HE GOT HIT BY A FUCKING TRUCK. That's it. That's all. That's the answer, bullshit and fluff-free.

I don't mean to whale on the Christians or the Catholics. I am a Catholic—and I will be one until I die. If you like going to Church, that's fine. I like to go to Church now and again myself. However, if you think faith does not contradict hardcore then you've really missed the boat. I mean, it seriously reeks of bullshit. Hardcore is about questioning and finding answers that are right in front of us, but often are clouded by bullshit.

So I can't speak for all those who hold contempt for Christianity—I am sure they all have their own personal reasons—all I can say is that I think it's a defense. It's a defense of free will and our ability to choose and to educate ourselves as to what's really going on. The fact is, Christianity is dominant in the outside world. But those in our community realize hardcore is a solace from that world—and they don't want to see it infiltrated by bullshit. I think it's a valid defense.

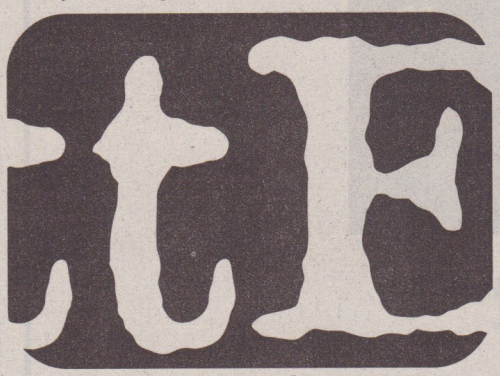
Sincerely, Paul Dykman/825 Embarcadero del Norte #1/Goleta, CA 93117

HaC,

So my first column will be entirely in response to a letter published in HaC #16 by Paul Tarsus, in which Paul wrote of Kent's support of Planned Parenthood and its "slaughter of unborn children..." (and how he's "fulfilled" but "by no means perfect"!!)

Now, judging by Paul's writing, the way he phrases things, and just his general outcry, I think it's safe to assume that Paul is a christian, but that's totally irrelevant.

Neither christianity, nor morality in relation to any other religion, nor even abortion (the topic of



Paul's letter), is at play here; what is at play is the question of property! I will not "christian-bash," nor talk of the fundamentals of morality from my viewpoint, but of the relationship of property and society under capitalism.

Here in the United States, we live in a republic, whose governmental process can be correctly termed a "capitalist democracy"—the political system, from local to federal, is founded on the principle that you 'vote' for someone to represent you for a certain duration of time. combined with a capitalist economic system, or the ruling of capital over labor.

Since its founding, American bourgeoisie and potential capitalists, have sought to protect property and property rights, in all of its fashion.

I do not know much of the past history of abortion rights in the US (if someone has a good objective history, write me!), but this mentality of property and the rights therein have been passed down.

So forget the whole question of morality and abortion, and let's look at the shoe (your shoe as a matter of fact), and the property rights of the individual it belongs to.

I think we can all submit to the fact that this... shoe, is the sole property of someone, somewhere in the world. This shoe has a distinct style and shape, and has a certain one-of-a-kind feel when worn by its owner. The government makes no restrictions on the wearing and/or usage of shoes, nor should it, because this shoe does not belong to the government.

But, oh, what would happen if the government started to impose partial low-top sneaker laws, where you could only wear low-tops on weekends and holidays. And the next thing you know they're banning all low-tops, all day, every day! What would the people do then?

Undoubtedly there would be some opposition. Some people would conduct civil disobedience and walk on local courthouse steps in low-tops, standing in solidarity with The Coalition for Pajamas (oh what would the world come to next!).

But of course there will always be those that are too shy or afraid to come to protests and speak out on their beliefs but do go to the back alleys, to choose for themselves a nice pair of low-top Chucks right off of a coat hanger.

Yes, there will always be this sort of underculture, whom, no matter what the laws, no matter what the convictions, will always do what they need to do.

But let's change the context for a bit and say that all of these laws only applied to women because the physical makeup of men deterred him from being effected by these laws because his feet developed into strong solid blocks and he does not need shoes to cover these blocks.

Well of course men would split. Some would be in favor of women wearing low-tops, and others would rather restrict them and force them to the back alley shoe store.

Personally, I'm all in favor of women wearing low-tops. Why? Because their feet are not my feet! Because neither my government, my religion, nor my political ideology, should make any restriction on an aspect of life which, as a male with good strong feet and not needing shoes, I know nothing about!

So, ladies, the next time some guy tells you that you shouldn't (or can't!) wear low-tops because his political or religious affiliation tells him so, say to him, "Fuck you man! These feet are not your property!"

Likewise, the next time some male tells you ladies what you SHOULD and SHOULD NOT do concerning your uterus, just say to him, "Fuck you man! This uterus is not your property!"

As for women telling women what to do, that's all up to them!

Love and solidarity, Nick Normal
X345050

HeartattaCk...

The letters section of issue sixteen was largely taken up by correspondences from christians. Some of them were dismayed at hardcore/punk's treatment of their belief system, and others were seeking to heal Kent McClard's nihilistic outlook by introducing him to their pal Jesus. One of the letters, from Dan LaMere of Minneapolis, cited a compilation that I am putting out (the Fuck Christianity 7" with Disembodied, CR, and others) as being "...so hateful in nature that it sickens [him]..." This is an ironic statement, as I feel that the christian bible and religion is in fact so hateful in nature that it totally sickens me. The christian ideology is sexist and patriarchal, homophobic, and abusive towards other species. I won't bother to cite the specific scriptural references here, as there are quite a number of books on the subject. Anyone who has trouble locating the offending lines can feel free to write me and I will send them a list. The basic premise of the religion is that one must obey authority or suffer the consequences (in the form of eternal punishment in some nether world populated by "demons" and so forth). The new testament's teachings of Jesus are a bit more enlightened, but still fail to redeem what is a detestable world outlook based in fear and ignorance. I say ignorance because I do not believe in the existence of god, angels, devils, or a resurrected christ. These are all the simple trappings of mythology, and while they do provide some entertainment and wisdom as fiction, they should *never* be taken as fact by anyone who is interested in human progress and freedom.

I would also like to note that my comp. is titled Fuck Christianity, not "fuck christians." I don't hate christians as individuals. Most of my extended family, and probably the average person I meet on the street, are christian. I don't hate them. I think that christians are misguided and are wasting their time. I also believe that they are helping to fuel a societal force that has been responsible for two thousand years of ignorance, hatred, and warped thinking. I don't hate christians—I hate their belief system. Dan LaMere implies that my position is weak, because it is based in "hatred and intolerance." The sum total of the history of his religion is nothing but a grand exercise in hatred and intolerance. His insinuation, that I am somehow wrong in my attempting to resist this systematic oppression of humankind, is nothing short of offensive. My foundation is anger and protest; his foundation is a two thousand year old lie. Basically, he is accusing me of perpetrating intolerance towards the intolerant. Dan also says that he is not a "conservative, sexist, racist, homophobe, or carnivore." I'm sure he isn't any of those things; his religion, however, most definitely is. As an individual interested in ending those forms of oppression, Dan should first question his chosen belief system, as it is in large part responsible for these injustice's existence. I don't think christianity has any place in punk/hardcore. Christianity is inherently counter-revolutionary and can only serve to marginalize

hardcore and assimilate it into the mainstream. The compilation comes with a lengthy booklet that serves to intellectualize my position past the brazen "punkness" of its title. At any rate, I still say, Fuck christianity.

Ned Kelly
PO Box 1441/Minneapolis, MN 55414

Vique,

God, I don't even know where to start. I've been meaning to write this letter ever since I first got issue 16 of *HeartattaCk*, but didn't get around to it cos of work, school, and everything else in between. I still think a lot of what you said is just as fucked as the first time I read it, however. I don't know where you get off writing/saying some of the most fucked up statements I've ever read in *HeartattaCk* (and there have been many...).

First, you said something along the lines "You may be safe at the hardcore show, but you aren't coming home from it." Is that supposed to make me believe hardcore boys/girls don't rape?? That entire statement INVALIDATES all of the RAPES that have OCCURRED within the confines of our little COMMUNITY (a comprehensive list of rapists who also subscribe to punk can be drawn up for disbelievers). My chances of being sexually assaulted is just as high at a fucken' show than it is walking home from it. Your words are dangerous, they feed into the mentality that everyone in punk already has their shit together... and we all know that ain't the truth.

You also closed your column by saying something like "Everyday we take risks, being in punk alone is a risk... if I were to live in the suburbs I would be safe. But I resist." This part pissed me off more than anything. What about all the women who's husbands beat and rape them?? Why are you forgetting these woman? Where do you think some of them live? It totally seems like you are coming off as "Middle-class/upper-class people are not affected by sexual abuse." You better believe incest happens in the fucken' suburbs—along with date rape, and molestation. Whether you think the suburbs are safe or not means shit, cos THIS STUFF HAPPENS THERE, TOO.

The entire column played into the mainstream conceptions of rape. Into the myth that some big dark stranger will jump out of an ally and attack you, you know... the kind of stuff they show in the movies. Why else would you assume that the city is more dangerous than the suburbs? Because in those situations you can "Resist," right? What about when it gets harder because you know the person, when you've dated the person for months, when you trust the person with your whole heart not to hurt you—LET ALONE RAPE YOU. Oh, but I forgot, because a responsible woman should not put herself in those kind of situations, right? She should "take care."

You can fuck off with all of your self-righteousness, Vique. Where do you get off saying that it is the woman's responsibility to "take care" and to "not put herself in that situation in the first place." I want an answer, where the fuck do you get off? Just because YOU can decide whether or not to sleep with a man before YOU take him home does not mean that is the solution for everyone else. You go on and on about reality, but listen, none of what you've said so far has been reality-based. Straight up, you sound like everything "the man" has ever told me about rape. Blame the woman, it's her fault anyway for being there, for dressing like that, for acting like she has no morals, FOR NOT TAKING CARE. Blame the woman, cos the rapist has nothing to do with this, right?

You can write me farther about this if you want. I'm living in Chicago for a little while longer but all mail should be mailed to: elizabeth mcadams/ 7341 Colt Drive/Mentor, Ohio 44060/USA.

Dear *HeartattaCk*,

I would like to use this space to begin a discussion about recontextualization, photography, violence, and human suffering. This letter has been long in coming, mainly as a commentary upon the popularity and proliferation of the "power violence" sub-genre of hard core punk, but is being written in reaction to a recent advertisement by Edison Recordings in Philadelphia. The heading of the ad reads "The Grace of Brutality," showing an image of screaming children sublimated beneath more text. If one looks closely, the image is identified as a photograph entitled "Trang Bang, South Vietnam, June 8, 1972," taken by photojournalist Nick Ut. For those unfamiliar with the image—perhaps the most violently disturbing of the Vietnam era—the photo, in its entirety, depicts a foreshortened road with smoke and soldiers filling the horizon. Children are at the fore and grasp our attention. They are obviously scared, but one child commands the frame. Her hands are held to her side and her face is an anguished scream. She is naked. What may not be evident from the photo—especially in the grainy Edison reproduction—is that her pain is the result of having been hit by a napalm air strike. Brutality is abound, yet grace remains to be found.

This still image is arresting in its composition and the visceral response it brings out in the viewer. Photography is a unique medium in that it enables the photographer to represent a singular moment (1/500 sec., etc.) in time and space, making that moment tangible. In this way, all photos are *schizo-optical*, or images split from their source. This enables the viewer to experience moments from other times and places. "Trang Bang..." is a quarter of a century old, and yet we are still held in a moment of trepidation with the fear and suffering of these children.

The recontextualization of images takes place everywhere. Titling creates a new context as does cropping. Digital manipulation equates to the ultimate transportability of uprooted imagery. What this often leaves behind is the context of the original. You see, the young, naked girl in the photo is not an anonymous, ahistoric victim. No, her name is Kim Phuc and she survived that horrifying day in 1972. She underwent extensive surgeries and skin grafts to repair her head and shoulder which had been fused together by searing napalm. She also has had a life after that day. She is now happily married and lives in Canada.

To many the most disturbing aspect of the image is the profound distance. One must realize that for this image to be produced, the photographer had to remain uninvolved with the action taking place to render that moment tangible. While it now may seem cruel and unkind to have taken the shot, Nick Ut captured an image that dramatically altered opinions of the war effort. He snapped that shot, but also rushed her immediately to a nearby hospital, saving her life.

The imbedded story behind images such as this one are all too often forgotten, reducing their significance to a mere graphic. Now I don't intend this to be the call for a boycott of Edison or those records trafficking "brutal," "devastating," or "punishing" content. Two things, though, should arise from it. Firstly, we should all become aware that the images and text we produce—be it in fanzines, records, or even t-shirts—carry with them meanings. Regardless of our role within the other—or more politely, *non-commercial*—music industry, we are not excused from the responsibility to prevent further suffering. This is after all the primary tenet of a cruelty-free lifestyle. Secondly, we should ask ourselves what these violently disturbing images tell us about our own suffering. Do we seek them out to feel more, or to feel less? Can we identify with some element of another's experience, or do we voyueristically dabble in pain as a spectacle; an artifact of some freakish otherness? At their best such images can acquaint us with a part of ourselves with which we've become alienated. On the other hand, irresponsibly moving photos such as those of Kim Phuc out of context for the sake of advertising perpetuates an already unspeakable violence.

Larry Clark's *Tulsa* series is especially powerful, not because he was photographing young heroin junkies, but because they were so autobiographical. Likewise, the performance art of Bob Flanagan put his audience in direct contact with pain—both his and theirs. Flanagan—who himself was battling with cystic fibrosis—used his body as medium and message to eliminate the victimization of pain and disease. Rorschach's use of Jan Saudeek photos on the Remain Sedate album show us how the new context of a record (especially the song "Lightening Strikes Twice") can charge an image with new political significance. The sleeve notes to the Jenny Piccolo 12" go a step further by addressing directly the issue of violent representation.

This is by no means the final word on the issues of suffering, violence, and representation. Any feedback you have is more than welcome. Thank you for your time.

Martin Roberts
1058 Alamosa/Claremont, CA 91711

HaC Readers—

I have followed the discussion of rape in this 'zine and many others. It is a discussion and debate that we desperately need to engage in.

What I have to say doesn't necessarily pertain just to the discussion of rape.

Ignorance is our greatest enemy. We need to educate ourselves and everyone around us. I am so grateful to all of the people who have helped me learn, understand, and grow as a person.

This is an emotional issue. And a lot of pain and anger surrounds it. Often this pain and anger comes out in discussion and debate.

This is understandable. It would be foolish and wrong for us to deny or suppress our emotions. At the same time, I question the way many react to opinions they disagree with.

I question the value of shouting down people. I question the value of labeling people in negative ways because their beliefs are different. How does this help them learn?

But at the same time, when we are being yelled at, we should still try to learn and understand what we can, instead of feeling alienated and rejected. This is real. Those are real feelings.

We should work together to promote healing, understanding, and love.

Every day I question myself. And I work hard to be the best person I can be. I try my hardest to respect other people in everything I do. From the bottom of my heart, I thank the people who have pointed out mistakes I made and helped me grow.

I even thank the people who talked down at me and acted like they were better than me. I learned something. Hey, I cannot be perfect, but I can try.

To erin from Canada, I am sorry. I was not thinking about or trying to understand your feelings. I was being a smartass and a jerk. I am sorry that you got angry at me, I didn't mean for that to happen. I truly hope you can forgive me one day.

Everyone: I welcome your correspondence. Take care. Peace and love, Forbes.

Write to me at PO Box 3489/Silver Spring, MD 20918/USA. Bye.

HaC,

Amidst all the confusion and befuddled emotions surrounding the issues of rape and sexual abuse, some scary things are said, some almost as scary as the reality dealt with by rape survivors and rapists themselves. Truly, it is hard to keep a clear head amongst all the accusations, anger, doubts, hurt, and the myriad of other reactions prompted by these circumstances; thus I don't aim this critique/proposal towards any individual, but rather towards certain ideas and attitudes variably held by different members of our community. A particularly frightening proposed solution to the problem of dealing with rapists in the scene is ostracism. To expel one from a society (in many ways our culture does function as a society) blindly and without distinction or intent towards rehabilitating this person seems markedly puritanistic, and sounds remarkably similar to the criminal justice system presently employed in this

country, in which one is thrown in a pit with a bunch of other heathens to fester and develop an assortment of other unsociable characteristics, mainly to appease the vengeful hearts of those who would like to see the perpetrator "pay" for their crimes. In this situation, there is no regard for societal health, no attempt at aiding this person in developing healthy characteristics, not even a desire to see this person help to amend the problems they've created. No. We just want to see you burn. And I can understand some of that. There are definitely some people/organizations/groups who, in my moments of hottest rage, I would like to see just suffer, to feel some of the horrible things I or others have had to deal with because of them. But after that rage is burned up, what are we left with? In this country, a prison population far surpassing any other in terms of numbers or percentage of the public incarcerated, and no working solutions or end to our problems in sight. And in the hardcore scene, what does expulsion imply? If we begin to banish people, does that mean we will need judges to conduct trials (he with the biggest 'zine), juries to convict (columnists), and executioners to carry out the sentence (I have no idea for this one)? Of course these are not trials in the traditional sense, but you can already see the similarities in the desire of many people to see ***HeartattaCk*** pass judgment on Felix or Chris or whoever it may be, and sentence them with the withdrawal of their ads or columns. It seems to me that some people do not want to deal with these issues or problems themselves (and I am not suggesting the direct participants), but would rather see them dealt with and defined by the prominent members of their community, as opposed to seeking out their own answers. It is a lot easier to voice and act upon the opinions and definitions of whatever general public you belong to, thereby freeing your own responsibility. And where will the banished go? Out into society at large, where they can continue to rape and abuse, just outside the utopian realm of our enlightened minds and careful moralistic hearts? And how would we enforce these decisions? Officers outside our favorite venues, record stores, and events? A Most Wanted list circulated to all the scenes and distros around the country? The truth is, the hardcore scene has great potential for growth and for re-evaluating ourselves and the way we deal with others. I think that is it's strongest and most valuable aspect, and I think it serves to do much more good to people inside it than people exiled from it. I think a lot can be done, with rapists and rape survivors, just from within their own "scenes," their own groups of friends and acquaintances, in the premise of a supposedly caring and supportive culture that we all belong to. If the solution devised by these people happens to be that said rapist separates themselves from functions frequented by said survivor then so be it. And if for any reason the survivor decides that the issue has not been dealt with fairly or at all, then by all means they should go out into the community at large, so on and so forth, until those involved can be satisfied with the outcome. I know it is tough to deal with such things among your everyday peers, and that a lot of the time people will not be supportive and receptive of the things you have to say because they hit so close to home (such as the situation in Sheri's anecdote), but this is definitely the place to start, the place where the most good can be done. Although these issues and situations are extremely important, and need to be discussed in as many different formats as possible, hopefully more individual cases can be dealt with in their respective areas, as opposed to the relatively detached, ineffective, and idealistic pages of ***HeartattaCk***.

To illustrate that I am not just full of wind, let me recant to you a story involving myself and two very close friends of mine: At an otherwise normal night at the local record store, I notice that something seems to be really bothering one friend of mine. So we go out to the car to talk about it, and she begins to tell me the events of a night not too long ago where she was abused and coerced by some boy. Shocked and very angered that this has happened to a strong and caring friend of mine, I ask who the boy is. She doesn't want to tell me. "You wouldn't believe me. Nobody would believe me." It's someone I know, one of our mutual friends. I rack my brain, trying to imagine any of my friends doing this. I am stumped. I can tell she really doesn't want to say anything, for fear of being disbelieved, but I tell her I will trust her. So she tells me, and I can still hear the tone of her voice as she says it, the hurt, fear, and desperation present in it. And I can't believe it. Never in a million years would I have imagined that he could have done this. It is a kid I was playing music with at the time, one of my oldest friends, and one of my closest. At first I am confused. I don't know what to think of it. I don't know what to say to her, much less to him. I want to do something about it, but am just stumped about where to start. Then after the initial shock sets in, I am just angry. I never want to talk to him again, much less play music with him. How am I supposed to deal with this? A few other close friends are aware of it, and there is talk of kicking his ass, of making his public life a living hell. At the time they didn't sound like bad ideas. A couple of weeks go by, and I haven't said anything to him yet. He calls me a few times, but I basically give him the blow off. I think he can tell that I know. So one day I end up over at his house with some of other friends. I've never seen him so depressed. And this gets me thinking. I don't want to let this go by, and by beating him up not much would be accomplished except more hurt, misunderstanding, and disappointment. My friends and I might feel a little bit better, but we are not the ones who need to feel better, who need resolution of this issue. But that's all anyone seems concerned with. So I go and talk to the girl, to find out what she needs. After all, she is a strong woman, and does not need us boys to go out and find her vengeance. Does she want us to beat him up? Does she want a public apology? Does she want to prevent him from attending similar events and visiting certain locations? No. She wants to talk. She wants him to know how she has been hurt, that his actions were unjustifiable, that he had no right to do this to her, that he betrayed and took advantage of their friendship. And then I figured it out. By ostracizing him, we were just adding to the misconception and tragedy of the whole situation. This way, he did not have to deal with it, at least not directly, and might not learn from the situation at all, and in his own desperation to develop healthy sexual communication, this could happen again. Then how would I feel? And after all, despite his royally screwed up actions, he was still my friend. I would not condone or let him go unconfronted about his actions, but he was my friend, and I had a responsibility to help him. So I went over to his house, that night, and had a long conversation with him. I knew it would be tougher for him to deal with it directly, but it's something that had to happen. If I didn't do it, then who would? So we talked for hours, about the incident, about rape, about the way we feel about ourselves and our sexuality, and the way in which we allow our inhibitions and incapacities for communication fuck with other people. I was surprised to find him genuinely torn up over the incident, and to find that he had been battling with these issues for a while, all the more so in the atmosphere surrounding this incident. I told him that I wasn't going to let him live this down, that he was going to have to deal with it, that I would make him if I had to, but that I was his friend, and was willing to do anything, save ignoring it, to help him, and her, through this. Shortly after, he called her up and they discussed what happened, and since then they have spoken multiple times about this and other things. Whether or not either of them is completely satisfied with the resolution or feels that the problem was resolved at all, is unknown to me. But I do know that both seemed much happier and a lot less confused afterwards, and that had I not confronted him directly about it, and supported her the way she wanted to be, but just kicked his ass or made him feel uncomfortable to be in certain social situations or whatever, I would have been doing both and society as a whole a disservice. That is just as ineffective as ignoring the problem or refusing to believe the victim. Most significantly, however, it would have been ignoring the wishes of the real victim in this situation. We must support the victims of sexual abuse, especially those close to us, and not allow our short-sightedness to alienate them and their wishes for retribution, just to make ourselves feel a little better.

It all boils down to easy answers. Even though I think most of the hardcore scene is genuinely concerned with issues such as rape, by pressuring our institutions into kicking out certain folk and thinking we are solving the problem by separating ourselves from individuals, we are dead wrong. Every one of us is a potential rapist; these problems exist inside each of us, and this is where they need to be dealt with. To attempt to separate oneself from the problem is to negate the solution.

Emmett
4202 W. Cholla/Phoenix, AZ 85029

HeartattaCk,

Music, the foundation of the punk rock movement. Yes, "movement," because we've always wanted it to mean so much more than it ever had. We've never really accomplished much more than perpetuating the feeling that there is someone else out there who feels like we do. Sure, we always try for more, but our plans never get past the conversation stages because we get so entangled in trying to let each other have their say. Dealing with diversity (the foundation of the "be yourself" movement) has been our biggest stumbling block because none of us really can. Trying to make autonomy be the heart of any system doesn't work. Autonomy in the truest sense starts at one, being you. Try to put yourself into a system that you can really feel comfortable with day to week to year, etc. It won't work because the only constant in life is change. It's a happy little oxymoron. Now try to throw a bunch of people into a system!!! Don't forget we're starting on the basis of autonomy and diversity. It's not that hard to see why we get so exhausted and resort back to the one thing that has kept us all together for so long... music (fun). Escape from the plan of diversity/autonomy as a way of life and run to the only form of it we can tangibly soak ourselves in, the arts. I can agree very much with Mr. Hill who said in ***HeartattaCk*** #16 (the first one I've read since #1) that whoever named the "More Than Music" fest had some pretty high intentions. Or "pretty ambitious," to be verbatim with two words. Now maybe I'm going to put my feet in my mouth but if you name your festival "More Than Music" you should put more than music on your playbill. I didn't go to the More Than Music fest but I highly doubt that spoken words, discussion groups, or any other forms of expression were billed. Few "shows" I've ever been to have been. We all know why, too, because those things don't attract the crowds. I love the fact that the spontaneity of human life made the fest live up to it's name, in part. Albeit negative, discussion was produced between a large group of people and a play bill of nothing but bands. I'm too sorry that rape (the one word I'll remember from ***HeartattaCk*** #16) was the topic and that a scene like ours has to deal with such an angry topic. I'm the last person who will tell you I've got all the answers, but I think I've got one. This part is mainly to the two people originally involved, being "victim" and "abuser" for lack of better titles, for that is what the fourth, fifth, and sixth hand information holders know them as. I have a tattoo on my arm that means, to me, through communication even opposites can become friends. But the word "victim and "abuser" seem to fit well as opposites for this topic. Anyway, I feel through enough communication (being two people who really want to work out a problem to find an answer) even you the victim could be friends with your abuser and vice-versa. And if you two can be friends and accept the diversity involved in yours and almost any relationship, I think through communication our movement can become "More Than Music." If you really accept what makes someone differ from you (diversity) then you accept the qualities they have to offer as a friend. And only then can you really love or hate someone. Thanks to Leslie for your invitation to write.

Any correspondence to: Ezra Grimes
1805 W. Colorado Ave./Colorado Springs, CO 80904

P.S. Keep Felix on staff. People aren't trash to just discard, even if you don't like them.

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BELLADONNA SERIES COMP 7"
SLEEPY TIME TRIO, REMINGTIN, WALTZ
STRIKE FORCE DIABLO (split w/ planaria)
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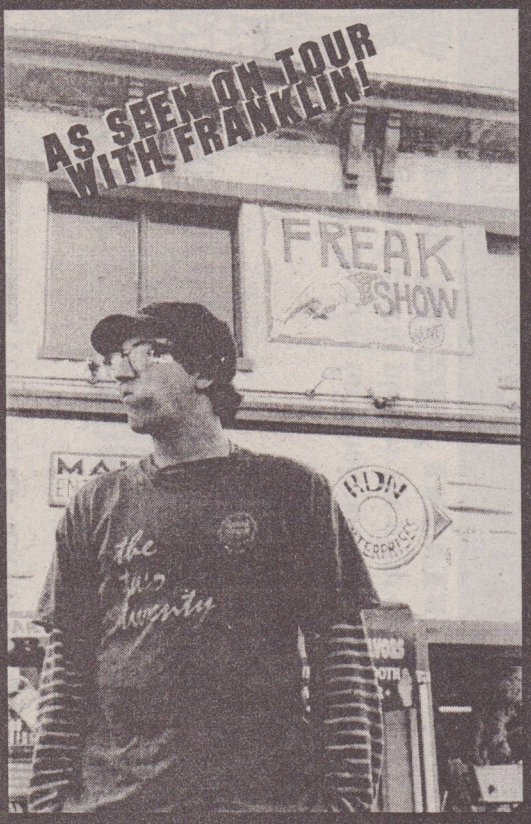
the assholeparade/ansojuan 7" and the DonMartin3/Moon raker/HopeSprings Eternal 7" have been temporarily deleted. the Palatka/theEndoftheCenturyParty 7"

is gone for good. thanks to the good people of Europe for making the palatka/inhumanity trip super fun. we love tim, mark, arno, marcel, jero, gork, ludo, fred, nick and everyone else who helped and came out. finally, a big FUCK YOU to rye coalition for being supreme assholes to the european hardcore community. they indeed are the FAT ELVIS of hardcore. out soon: Waltz to the End of Century Party LP! also: check out the Palatka/Assholeparade 12" out now on coalition records from holland!

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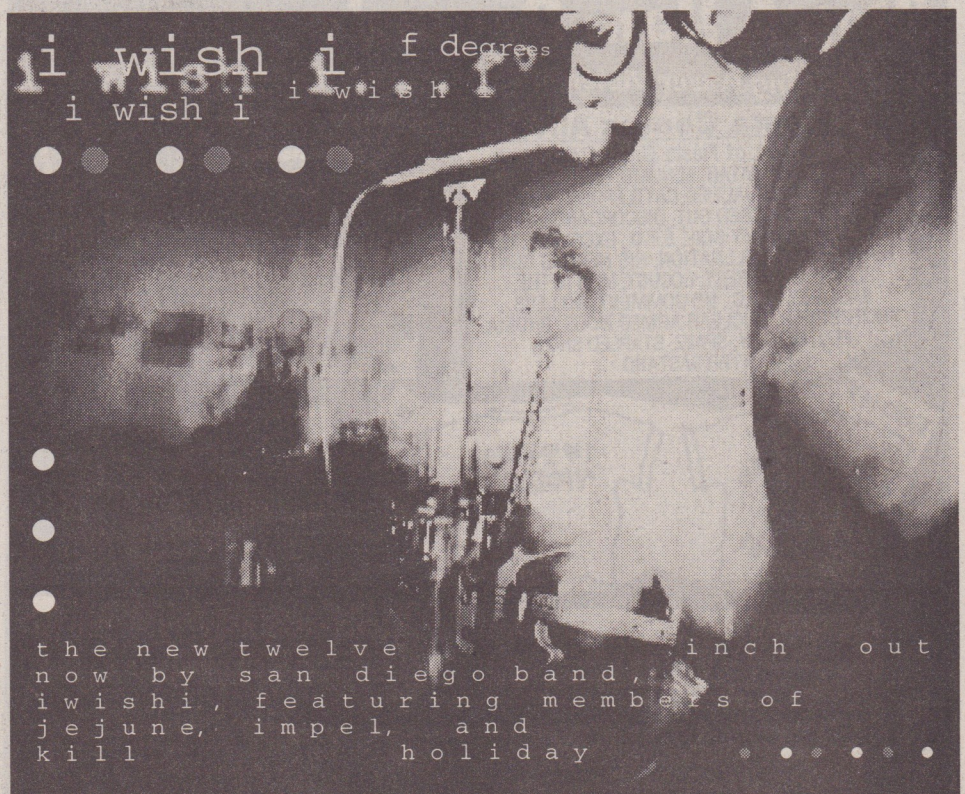
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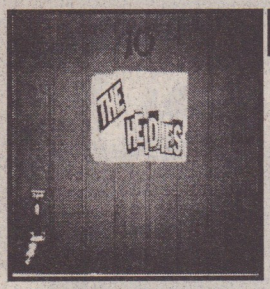


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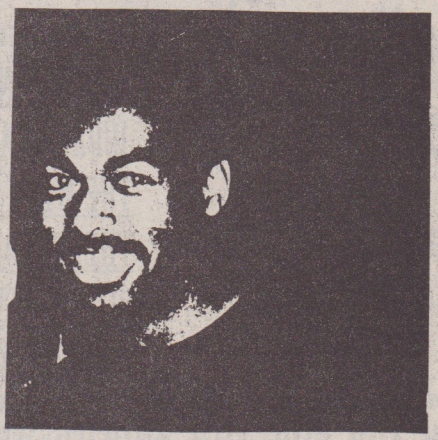
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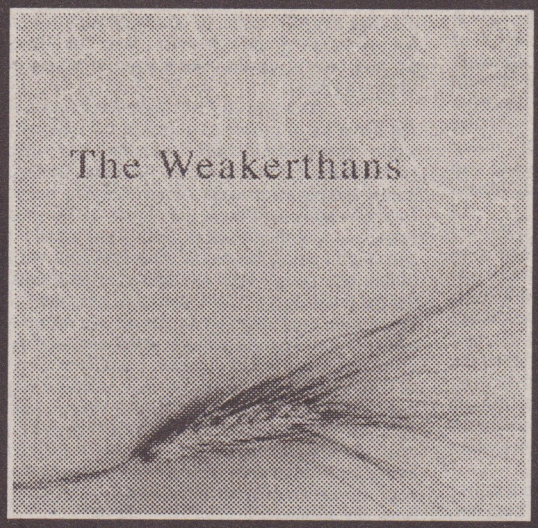
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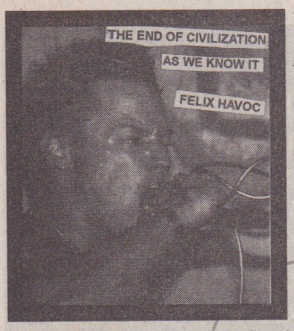
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Readers of *HeartattaCk*... It was with great concern that I read issue #16, the main feature of which seems to revolve around the accusation made against me at the More Than Music festival in Columbus, Ohio. I was taken aback by the whole situation when it first happened. I spoke to some of the few people in hardcore whom I trust, respect, and whose opinions I value. One was Kent, right after this shit went down. I decided not to honor this false accusation with a response, and I hoped the punk community would see through it and do likewise. Instead Kent has decided to make it the focus of issue #16, so I feel that I owe the reading public an explanation of my relationship with Alex and my views on this issue.

Some of you already believe I am a rapist, some of you probably believe me when I say I am not, most of you probably don't give a shit and bought this 'zine for record reviews not controversy. After this gets dragged through the press for however long it takes I doubt most people's opinions will have changed much.

As of this writing there has been no statement from Alex, who I allegedly raped, only the public accusation make by a heckler, Hillary, during Code 13's set at More Than Music. I feel the way in which Hillary chose to make the accusation was bogus but I invited her to talk with me at length about the issue after we finished playing. I wasn't there the next day to join in the discussion so a lot of conclusions were jumped to without me able to present my case. Let it be known that one of the guys in the Promise Ring was also accused of being a rapist; this turned out to be groundless, but didn't seem to make it to print. I would like at this point to give props and respect to Mike Thorn and all the volunteers who made the More Than Music fest happen. I hope the controversy doesn't keep them from booking shows in the future.

As for Hillary's accusation, without a public statement from Alex all we have is hearsay. I asked a mutual acquaintance to ask Alex to call me if she wanted to discuss this, she never did. As of this point a lot of people have presumed me guilty without anything but a raving heckler to go on. If you automatically believe everything you hear, especially in the gossip and rumor fueled punk scene, nothing I have to say is going to change your mind. Let this much be said, rape is one of the most divisive and emotional issues in our society. In the punk scene, which pays such lip service to gender and political issues, the quickest and easiest way to discredit someone you dislike would be to accuse them of being a rapist. Everyone gets their fifteen minutes of fame and a heckler exercised her right to yell fire in a crowded theater. I for one have to question the motives of someone who would stop a large show in order to accuse a controversial figure of raping someone over ten years ago.

I met Alex at a Positive Force DC meeting in the summer of 1986. I was a 16 year old anarchist punk kid. I had recently dropped out of high school, been thrown out of my mom's house and was living on the street. I ran into Alex again at the annual Rock Against Reagan (or Rock Against Racism) show in front of the Lincoln Memorial, July 4 or 5, 1986. I had been smoking weed and drinking Wiedemann's all day, enjoying the show. Alex was there with some friends and poured beer on me as I was passing out on the grass. Somehow we got to talking, we hit it off, and she gave me her number. We got together soon after and started hanging out together, getting fucked up and fooling around. We had sex a few times at my squat and before I knew it she was my girlfriend. This was simple teen "love" which most of us are familiar with. In those days it wasn't very cool to be a punk or an anarchist and I was amazed that any girl would go out with me despite my mohawk and political ideas. My experience with women entering into this relationship was minimal; Alex was the third woman I ever had sex with. Like most teenagers we had a lot of trouble finding places to "do it" and we were overly safe about safe sex. I was a horny teenager, yes, but very nervous and uncertain about sex and I certainly wouldn't have wanted to overstep the boundaries of consent. We had sex dozens of times and never once did Alex say NO, resist, or otherwise hint that she was not just as into doing it as I was. It was only later after we had broken up that she started to revise and re-interpret events.

Alex and I did not make a very good couple; she had a lot of problems at home and ran away for a while. We eventually broke up; I don't remember why, incompatibility I would guess. Alex was arrested hitch hiking and placed in a mental institution by her parents. I started dating a different girl. Later she moved to San Francisco and then back to DC. I got a place to live and started going to school. Alex hung out with some of the same people I did and started to get increasingly hostile towards me, and I started to get annoyed with her. In the time since we broke up I've dismissed her as crazy and spiteful and she has dismissed me as a drunken moron (which I was). I saw Alex as recently as 1990 and few words were exchanged, mostly spiteful and bitter. I don't know what kind of woman Alex grew up to be. She has had over a decade to revise our teen romance. However, in the time we were involved, dating and otherwise, I never forced or coerced her sexually and she never expressed lack of consent to have sex with me.

I may have dogged Alex and I may have been a dick to her, but I never raped her. If someone had accused me of something I had done I would be glad to explain why I did it and what I was thinking, but all I can say to something I haven't done is that I didn't do it. Kent and the *HeartattaCk* staff have dealt with this as well as they could. Some issues back Kent wrote with remarkable prescience that it was only a matter of time before someone accused me (or him) of being a rapist. So now here is the "more Kafkaesque" trial of Felix Von Havoc. It is not Kent's job to be an "investigator" of punk rumors and accusations so don't try to cast him in that role. He's just a guy who puts out a magazine.

Speaking of magazines, some political capital was made of my new column in *Maximum Rock'n'Roll*. Let it be known I was not "fired" from *HeartattaCk*. I will still contribute to this publication as long as the staff is willing. MRR asked me if I wanted to be a columnist and I accepted. This is because I like the direction which new coordinator Jen is taking the magazine in and the fact that MRR covers more of the kind of music that I listen to. As much as I agree with Kent and the rest of *HeartattaCk's* staff politically, I must say I've never even heard of most of the bands *HeartattaCk* covers. I am and will remain down for underground hardcore despite any spurious rumors and accusations.


Richard Corbridge

Undeterred by my never-ending pursuit for seemingly dubious goals in the face of day-to-day apathy and tedium, for this month's cheery installment, I am once again going to talk about international trade agreements. Before you yawn, skip the column and think what a boring fart I am, I am motivated by a concern that quite profoundly alarms the hell out of me. Any casual reader of hardcore punk 'zines in recent years can't failed to have noticed the debate about the rise of corporate power in recent years, a factor becoming more significant as many aspects of our lives are being determined and shaped by big business and economic powers. Of course, the major labels vs. independent label argument is only one dimension to the bigger picture of corporate power, but a new international trade agreement is currently being pushed through right now that essentially amounts to a "bill of rights" for multinational corporations.

Called the "Multilateral Agreement on Investments" (I'll refer to it as the MAI), the trade agreement is currently being negotiated between the 29 richest counties in the world, members of the rich nations' club—the Organisation for Economic Co-operation and Development (OECD). In short, the MAI is designed to make it easier for investors to move assets—whether money or production facilities—across international borders. The MAI intends to impose tight restrictions and controls on what national governments can and cannot do in regulating their economies, and will establish the "right" and "freedom" for corporations to buy, sell and move their operations whenever and wherever they want around the world with minimum interference from national governments and domestic legislation.

Among the rules that constitute the MAI, countries who sign the agreement will be required to open all economic sectors (such as natural resources) to foreign ownership, to remove "performance requirements" (which are laws that presently restrain and require investors to behave and act in certain ways in exchange for market access), to treat foreign investors no differently than domestic firms, and to remove all restrictions on the movement of capital. Furthermore, under MAI regulation, if a signatory country fails to abide to the agreement, a corporation can actually sue a government in international tribunals for failure to deliver all of the MAI's "benefits." This also applies if a particular corporation finds certain domestic regulations objectionable, or if they feel national laws were limiting trade. This, despite no reciprocal regulation existing to enable a corporation to be sued. The MAI is a charter of rights for corporations, intended to protect and benefit corporations while the rights of citizens and the powers of governments themselves are largely superseded. The MAI is designed to enhance the political rights, the political power, and the political security of multinational corporations on a world-wide scale and essentially amounts to a declaration of "global corporate rule."

The implications of the MAI are undoubtedly far-reaching. For example, labor and environmental protection will be smugly swept underneath the carpet as corporations will become exempt from minimum-wage legislation or national laws preventing deforestation for example. In theory, the MAI has the power to overrule the Montreal Protocol—which aims to protect the ozone layer, or the Climate Change Convention—since they are barriers to trade and investment. If consequences of the MAI are likely to be devastating here, they'll probably be even more catastrophic in much of the developing world as the unleashing of corporate rule sanctions and furthers the unaccountability of multinationals. We already live in an age where the gulf in social wealth inequalities between the rich and poor is becoming wider and wider. Here in the U.K., the gap between the richest and poorest sections of the population is greater now than what it was in the late nineteenth century. Income inequality between the richest and poorest sectors of the population are even worse in the US, whose income gulf is the worst in the developed world. The MAI will further this trend of economic "globalisation," concentrating the wealth of the few at the expense of the many—and at the expense of the planet itself.

So how come you've never heard of the MAI before? Since 1995, despite the total lack of public awareness and debate, the OECD have been secretly negotiating the MAI behind firmly closed doors. It had been virtually impossible to obtain any information about the agreement itself until February 1997 when a negotiating text was leaked. The negotiations are already at an advanced stage and the agreement was originally scheduled to be finalised by May 1997, but the deadline was extended for one year until May 1998, since the U.S. in particular feared a "watered down" version of the agreement would result from attempts to push the agreement through too quickly.

Personally speaking, I've never seen *anything* in the mainstream media regarding the MAI, although (call me a cynic here if you like) I don't find that too surprising since the mainstream media is owned by the very proponents of the agreement itself. The alternative media (including magazines such as *HeartattaCk*) seem to be the only potential sources of information regarding the MAI. Already, as people are beginning to learn about the MAI, substantial concern about the agreement has been raised by a number of environmental, labor, consumer and women's organisations. Probably the best source of information on the MAI is on the internet—where I literally "stumbled" across it. The DC based "Public Citizen's Global Trade Watch" are a group active in opposing the agreement. To find out more about them and the agreement itself, I'd recommend checking out the

following web-site: http://www.flora.org/mai-not/library. Unfortunately I can't really help non-internet users in finding out more information that this, since so few other sources of information exist on the agreement.

Let's face it, at first glance, international trade agreements such as the MAI aren't exactly the most exciting things you could imagine. They often seem abstract and complex—perhaps intentionally so. Consequently, the debate surrounding them is rarely presented or even examined, which I would argue is an extremely dangerous process in itself. This, despite the far-reaching and profound consequences of such agreements. As the millennium fast approaches, the MAI is only one aspect of a bigger picture of corporate rule and economic globalisation for the twenty-first century. Many other international economic institutions exist who you may or may not have heard of, such as the World Trade Organisation, the World Bank, the International Monetary Fund and the Trilateral Commission all act to safeguard and actively further the interests of ruling elites, quietly and efficiently behind closed doors. This is certainly not any kind of conspiracy theory—simply a logical progression of the expansion of capitalism by ruling elites who are keen to safeguard their interests. George Orwell's 1984 envisioned a future *political* "big brother" scenario for the future. I would argue that Orwell's apocalyptic vision isn't some distant prospect, but something becoming firmly tangible, but under the guise of the *economic* realm.

ENDNOTES:

I was aghast with amazement after reading the letters section of ***HeartattaCk*** #16. I will readily acknowledge that I have no right whatsoever to attempt to dictate what people should and shouldn't do with their lives. But I honestly fail to understand a seemingly developing affiliation between hardcore punk and Christianity. To me, it's like mixing flour and sand to make the cake—two entirely conflicting ingredients while leaving a bad taste in your mouth. I hardly feel the necessity of reminding you of the long-standing antagonism felt towards religion by punk rock. At least I hope not... perhaps I'm becoming a relic or something! Hmmm...

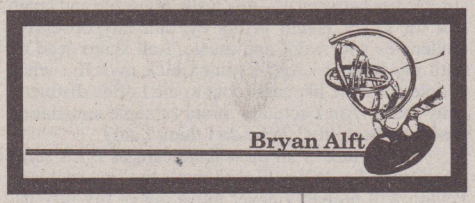
For those of you interested in the whole role of education, I'd highly recommend reading the book Deschooling Society by Ivan Illich. Illich is quite a personal influence who argues that enforcing compulsory education basically deadens our will for independent learning and thinking, while regulating and controlling the entire knowledge system. Our dependency upon "professional experts" (teachers) effectively forfeits our capacity to think and act independently. Instead Illich proposes self-motivated learning and a general sharing of knowledge. Having done some adult education teaching myself recently, Illich provides some interesting food for thought on the entire education and knowledge system.

Cheap plug time (sorry Kent!). After a three year break, a new issue of my own 'zine *ARMED WITH ANGER* will be out shortly (issue 5). Available for a couple of dollars from me at PO Box 487/Bradford/BD2 4YU/U.K. Until next time, live long and prosper...



I want to address a small problem that I think has been growing stronger day after day in the DIY HC/punk scene. I know I'm gonna get a lot of hate mail and people getting pissed at me about it, but I think it's an important issue that most people don't know anything about. The mess I'm talking of is "exclusive distribution," and I'm convinced it will impact our scene in a negative way. Exclusive distribution means that a certain label such as Alternative Tentacles can only be purchased through a certain distributor (in this case Mordam). Other distros of course can buy and sell Alternative Tentacles stuff, but only after buying it through Mordam. This to me spells monopoly!! Just about every large distro out there right now has exclusives and this has mainly started within the last year (maybe because of the recent sale of Lumberjack Distro). There are very few distros out there who don't have exclusives; they would be Tribal War, Very, and Ebullition. This situation sucks for retailers like myself, and of course for the consumer (who in most cases have no understanding of why a certain record costs so fucking much). When a label allows a distro to have a exclusive deal, they in most cases lose control of how much their product will resell for. Example: if I buy a new record through my usual distro, and if they purchased it through another distro, the price is gonna skyrocket. I have a lot of friends who are involved in this shit, and I'm not attacking anyone in particular. I just think that if you want to run or start a label you should also do all the things involved (such as getting the records to the distros, etc...). To me it's like what's the point of doing a label if you don't wanna be involved in getting the records to the people who want them. I can't see how one distributor can move a thousand or more of a record (unless it a supergroup). I understand that it's hard getting paid by distros when you are a label, but it's always been like that, and to me turning it into some corporate distro war of who snatches up who first is not gonna help. I'm in no way saying to boycott labels or distros for this shit, because like I said it's almost impossible to avoid, and I have many, many friends involved. I just think it's important for the regular DIY hardcore kid who buys records to understand what's going on.

I've got a permanent address now. If you've been sending mail to my old address, I haven't gotten a lot of it so please address to: Nathan Wilson/PO Box 14253/Albany, NY 12212.



I've been struggling to find some balance and a more fulfilling politically-involved life than what my activities based in the punk scene are providing. I have a lot of respect for people who devote their lives to promoting ideas through music, but lately my involvement in politics via a music scene aren't taking things far enough. The search for what I need to do with my life is still on-going and the uncertainty has made it really easy to feel jaded about punk rock and the real impact of what it is we do as a community.

First, let me explain that I don't believe that punk is a movement of large historical significance—or even that it is really a movement at all. Yes, I think good has come of it. Punk rock and its myriad of ethics and ideas has encouraged many kids to be open-minded, left-leaning adults. In many instances it has encouraged vegetarianism/veganism, sobriety, self-education and independence, and even some lives of activism. (Of course, punk rock has also been responsible for a great deal of substance abuse, violence, apathy and nihilism.) But, punk has never been a real movement for large-scale social change. The 1960s youth movement may have fallen short of some of its goals, but it did contribute to significant historical good. Punk rock, on the other hand, has been a long-running fad that far too often dwells on its relatively short history, and ignores the need for any serious steps toward changing the real (non-punk) world.

A number of inspiring politically-active groups have either been formed by punks or have a significant membership of punks. Examples include Food Not Bombs, Positive Force, Anti-Racist Action, and countless collectives (often short-lived and with debatable productivity). However, none of these projects have really reached a broad organization or appeal with the majority of the "punk rock scene." A big reason for this would seem to be that there really is no clear-cut definition of who is part of the punk rock scene and many differences between the various kinds of people who would classify themselves as "punks." There is also the argument that "organization" is not what punk was ever about. I think I agree with this sentiment in some respects. Punk rock is more like a loosely-related group of individuals aligned behind many of the same beliefs in independence and self-sufficiency, but also with many differing views on politics and approaches to life. These differences seem to make agreeing on much of anything difficult—especially when our scene is often so overly inward-looking and petty.

I have a great deal of faith in punk and it has been a large part of my life for over ten years. What I am getting at is that we may put too much faith and devotion into punk rock as some sort of path to a solution to the worlds problems. A look at what the punk rock scene really does would show that it functions as a spring-board for people into what is usually a left-leaning political mind-set. Punk rock does all those good things mentioned above, but is also a community that has become very successful at, of all things, producing, distributing, and selling products (I won't even touch this debate right now). What it doesn't do is unite and fight for many particular causes (No, changing your diet doesn't count!). This is, in a way, very frustrating. But, at the same time, if we step back and are truly realistic about what the punk rock community has been all these years, maybe it is the best we can expect. There are limits to what a community, whose core is essentially entertainment and consumerism, can really do.

We are often so content to maintain an existence within a safe, closed community. We are very successful at communicating and debating ideas among ourselves, but we rarely reach people who are outside of the realm of punk. I am not talking about possibly reaching kids who show interest in punk, and start coming to shows and learning about politics through 'zines and bands. Rather, I am thinking about the fact that we, as a scene that seems to truly believe in it's politics and ethics, rarely ever effectively spreads our message(s) to a broad base of people. If this is the case, we are largely spinning our wheels. This is why punk rock will never be a movement.

A movement that has a real chance to ever affect social and political change must openly reach out to people. It must share its ideas and create interest among those new individuals who come in contact with its message. We do not do this, and it's for this reason that punk falls short of what I need in my life. I am willing to accept punk rock as it is and must simply look elsewhere for what ever else I need.

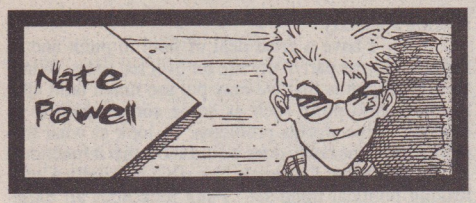
Maybe it is part of our jaded, cynical society that we find ourselves part of a self-proclaimed sub-culture, that spouts "revolution!," but really creates so little outside of our little bubble of a scene. Maybe I am simply beginning to learn that the faith and idealism I thought were so much a part of my involvement in punk rock, were really part of something larger, and that I must take a giant step outside of the easy world of punk rock activism. Maybe we all need to be a little more realistic and realize that punk has limits, and that we often fool ourselves—arguing over small issues and expending too much time and energy on things like record sales.

I am not saying punk should change. I don't know if it can. I am simply saying that all of you in the punk scene who latch on to punk rock as a means to create a change in the world may need to realize that you place yourself in a very limiting environment. The result seems, far too often, to be people giving up on everything—punk, politics, etc.—having become burnt-out on attempts to make a music scene more than it seems to want to be. Perhaps these people should have appreciated punk rock for the unique, independent sub-culture it is, explored its possibilities for communication (limited as they may be), and branched out to other projects and movements for a fight for real change.

*On a related note, I've been thinking about benefit projects within punk rock. I think they are the best that can be created from the production of a record that is to be distributed via capitalist methods. I wish more punk products were benefits. On the other hand, they are sort of a condescending cop-out: "here's some money, go deal with the problems of the world while we stay here and sing and talk about them." I'm guilty of this. If anyone has any thoughts on this, get in touch.

*Education and punk teachers are topics covered a lot lately, but I am trying to finish up a project I started ages ago, so... If anyone knows of teachers (pre-school to college) with some connection to the punk scene, please let me know. I am working on a series of short interviews with such individuals to be printed in the next couple issues of *Contrascience*. I would like the series to be gender-balanced and am particularly searching for female teachers. Please let me know if you have any ideas.

Bryan Alft/*Contrascience* 'zine
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I write this column in hopes of maybe understanding a bit better why I feel the way I do, what intentions surround my decisions, how to rectify those mistakes... all maybe just a wish to rewrite history, I guess? We spend so much time scrutinizing the fine points of corporate manipulations and who's on Capitol Records that we often forget we are humans with lives and weaknesses.

I'm nineteen years old, go to school in New York City, have a mother, a father, and a 25-year old brother named Peyton. Peyton suffers (?) from many learning disabilities, among them autism. Autistic savants, as they are known, are typified by great introversion, fixation with routine, and difficulty in comprehending many facets of life while excelling in a particular area. My brother's area of expertise is in memory, particularly in the field of radio/television/entertainment from 1920 to 1970. His room is filled wall to wall, floor to ceiling with thousands upon thousands of cassettes with various old radio shows and comedians recorded on them, and the chances are quite good that he knows each and every one of them by heart. Really. For as long as I can remember he has spent his free time pacing back and forth with a tape recorder in hand, repeating and memorizing the dry fifties humor spouting out of the speakers.

When I was six and a half, deemed too old for dinosaur obsessions so common to boys of that age, I suddenly became interested in the art of birdwatching. My grandmother greatly encouraged me to follow through with this, and so I would spend hour upon hour pouring through the pages of Aubodon's Field Guide to Birds, dreaming of coming face to face that day with an enormous red tailed hawk but almost invariably settling for the mockingbirds that covered the Montgomery, Alabama skies.

In the middle of a hot summer day with my brother and I dying from boredom after exhausting the day's interest in our respective hobbies, our mother was getting pretty fed up with us and suggested that Peyton and I, for a change, go down to the ditch together and record bird calls. Ah, an easy way to combine both of our interests and maybe give her some time to herself as well. My brother and I never got along with each other when our parents were present, but were a perfect team-up alone. However, as my brother and I sat in that ditch in silence broken only by the humming of the tape recorder and the occasional song of a mockingbird, I felt my first truly awkward situation, and I first became aware of the gap between the two of us. What the hell were we doing out there?

Still, I feel closer to my brother after that day, even if it was 13 years ago. When I think about it, that situation was one of my parents' many attempts to remedy, or at least deal with logically, my brother's impairments. My mom used to have spirit, dedicated to aiding the disabled and even becoming the head of an enormous summer day camp type environment for the physically and mentally challenged. After we moved to Arkansas when I was 10 her involvement just kind of dropped off. When he was 13 Peyton was shipped to a miserable school in Texas, the Brown School, and that hellhole just worsened his behavioral problems. The staff was apathetic, at times abusive and relied heavily on cop-outs like TV and medication for the residents (but, if nothing else, he had a hesher roomie who introduced him to the Misfits). At age 14 he was sent to another rattrap in Birmingham that didn't do anything but rake in some dough from their massive bills. I think my folks were after some magic cure. After a couple more years and more than as many school changes, my brother was two years behind and my parents began to focus on preparing him for some kind of work, something attainable. Time moves on, and Peyton lands a job... a step towards the "standard" life and I could see my parents trying to mold him in some sickening ways. One night at dinner, he mentions that he likes a girl and wants to ask her to the high school dance. My parents stiffen up at her name, as it is an African-American one. And so the cop-out begins, as I watch and they convince him to put the thought out of his head. I just didn't understand, you know? So they try to pass it over on me that "it's better to just not start any 'trouble' like that... he wouldn't understand." What's there to understand? This was the chance of a lifetime! At last, the light from this "disability" is a free life, a clean slate, without any of the terrifying prejudices that infect us... and off go the adults again, poisoning the well.

After he graduated high school and I got to the end of my respective path, the facts started to be undeniably clear to Peyton that he could never be "normal." As I started driving and applying for colleges, he would often have outbursts complete with some frightening, but not malicious threats. He just didn't know how to cope with his own individuality, his awareness of the world was awakening and it must have scared him so bad. He has hung out with only two friends in the last seven years: his awesome class president Luke who went out of his way to spend afternoons talking, who gave Peyton his bandanna that he wore to every school assembly so he'd never forget that chapter in his life, and his coworker Cheryl, a slightly impaired woman with her own pad chock full of video games. And that's it... but he's grown now, and I honestly think he's happy in his heart.

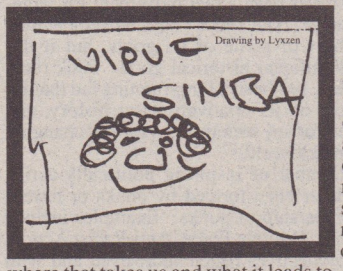
What brought all this on was my realization a few weeks ago that I have never in my life hugged my brother. I feel sick. He is my brother, you know... and I think a part of me is reluctant to see that connection complete. I've started noticing more and more the similarities between us—my walk, my smile and laugh and the crazy gleam in my eye and my obsessive tendencies with work and music, I all share dead on with my brother. And I wanna kick myself... when people point the likenesses out to me I often distinctly deny them. Am I actually afraid of some association based on disability? Who do I think I am?

I talk of all these handicaps as if it's some inferiority. So do we all, and that's the first problem. Peyton will probably never move out of my parents' house, and after they die I will have to face my responsibility for his well being... and I ramble and sing on and on about youth and freedom. How selfish to turn my own back on his life, our needs, and my responsibility. It's my way to cope, I guess. Another illusion, like my mom sending us birdwatching. And some day I will realize that there are no birds.

I dream every night of starting over, of having a real family, of reaching out for once. Why can't I just put my arms around my own brother?

Peyton is a dishwasher in N. Little Rock, Arkansas. He dreams of being a stand up comedian or radio announcer. He loves chocolate and swimming and the Shadow and bicycling, and I have never known a happier person. I love you. Thanks Emily, Mike, Jenny, and Eli, my anchors in everything, and Jake Hockel, who unknowingly inspired this article.

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Okay, so I am considering writing a series of columns about growing old in punk rock. About staying here, not dropping out. And about where that takes us and what it leads to. Next time will be about life in general, this one's about love.

The superiority complex that punk rock kids have makes us look down upon "normal" people who date to find their Mr./Ms. Right and yearn to "settle down" and all of the bullshit that goes with it. We stress the importance of freedom and independence and other such labels, in the name of not wanting what our parents settled for.

But then we spend a large amount of our time consumed with love and relationships. Only it's supposedly different, because marriage isn't the goal. But do we not all secretly yearn for the unmentionable? Oh it's hip to be polygamous and independent and intense and free. And yet we all want love. We want a relationship to be as powerful and amazing as possible. That search for a significant other continues, regardless of whether one is a polygamist or a serial monogamist. Whether you want to have kids and "settle down" or not, we all want to be loved as much as possible. Regardless of whether you want the type of partner who adores you or needs you or depends on you or none of those things but allows you to feel that for them. Regardless of the dynamics that make each relationship unique, we all want love; we all want the person we love to want us in their life for as long as we want them.

I think it's hard when there is no pattern, no formula, no tried and tested plan of action. Just a whole lot of stuff that I know I *don't* want. We speed along the roads our romances take us, and then one day bam! we find the yellow brick road. We've found the love some never find, but we are at a loss where it leads to. I know I don't want to have what my parents have. I know I don't want "normal." But I know to say "David and I are permanent" makes people look at me with wonder and confusion, with "But what does it mean?" plastered all over their faces. I wish I could tell you the details, but I can't.

Permanent means for always, for ever, not temporary. And no, it doesn't mean monogamous, even if it surely does affect all others we are both involved with, for we are each other's priority, always. It doesn't even mean we are in the same country, let alone city. But we are together, in our non-conventional manner, for better or for worse, for richer or for poorer, in sickness and in health, 'til death us do part. And no, there will be no wedding, for that is not necessary. The love and the trust are all that is necessary.

This is the point: punk rock provides an arena where terms like polygamy and bisexuality aren't obscure or not acknowledged or misunderstood. But terms like "permanent" are looked at oddly. We are still caught up in the dating game, and this myth that permanent=prison/possession. We made up these dating rules for ourselves and now we're getting old. We finally meet someone who makes the whole world make sense and we don't know what to do when we find them. In the real world people get married and buy houses. In punk rock he's still on tour nine months of the year, I still work a fourteen hour day when I'm home, and the whole affair has to have rules made up from scratch as we have no blueprint to follow that makes any sense or relates to our lives in any way. We see people all around us living the way we don't want to live. Being together for the wrong reasons, having the lives we don't want. But the alternative? The lifestyle for mid-twenties punk rock sXe kids who want to be with each other for always in a secure, polygamous, intense relationship? I guess we're making them up as we go...

Simba #12 is all about love, kind of sickening at points, as Kent said in his review last issue. It's available for $2.00 or £1.00 from me at

PO Box 340/Leeds/LS4 2XU/England
e-mail: 101336.555@compuserve.com



Sometimes in all of our confusion over what to do to improve the complex situations that hold all of us hostage amongst a seemingly apathetic general public in an increasingly accelerating world that shows no sign of stopping we forget, quite naturally, that simple things are often the most expedient of remedies.

So it is with a bicycle. How is a bicycle the revolutionary tool of the inner city middle school teacher, you ask? Oh, please, where do I begin?

How about the Long Island Expressway: the daily route I used to take from my suburban home to the school in Brooklyn where I work. The distance was only thirty-five miles, but the trip would take at least fifty minutes each way on the best of days. For some reason a whole bunch of other people seemed to be heading from the suburbs to the city at the very same time that we were.

Luckily I had a "we," so I did not have to face the bumper-to-bumper trauma alone. Car-pooling is a lovely thing to do, right? You prevent several additional cars from interfering with your glorious pollution production and you get to bask in the company of your colleagues! There is never a shortage of possible car-pool mates for the wary suburban commuter with an inner city teaching job! Almost every teacher in the school lives in the suburbs, with a small handful living in nearby communities and maybe one or (if we're lucky) two faculty members who actually live in the community served by the school!

Never fear; there are plenty of commuter comrades. And boy did I have the joy-some trio. Hey, all of you who are still students: you know that sneaking suspicion you have that teachers all sit around the teachers' lounge and gossip about the students? Well, you're on the right track, but your location is a bit off. Most of the quality teacher talk, where moronic pedagogues decide amongst themselves who are the "good" students and who are the "bad" students, actually occurs in the morning car-pool. I got to hear the full plethora of garbage from the three veteran teachers who let me into their car-pool, in between arguments over whether we should listen to the radio station that airs Rush Limbaugh or the local sports-talk frequency. Needless to say I am a full-fledged advocate of stress-relieving properties of the car-pool.

Sarcasm aside: the bicycle saved my teaching career. After two years of driving back and forth I was starting to reach maximum nausea. If the sheer hell of driving was not delivering the death blow, then it was a million comments about "these people" who "live in this shit hole" which brought me to the brink, with Rush and a sports commentator named Mad Dog administering that last push over the edge and into oblivion. I got straight; I moved out of the suburbs and into one of those aforementioned "nearby communities," freeing myself forever from the hell of commuting by car. Since that day I have been so much more sane.

It takes me about thirty minutes to get to my school on my bike. It is a wondrously meditative hour of my day, the back and forth on two wheels. I have been much healthier during these two years that I have commuted by bike. I have not been late to work since I ceased the automotive insanity. My car still runs because I subject it to much less abuse, freeing it up for worthwhile uses like weekend rides to visit my family or the occasional road trip to a show. You dedicated bike punks all know how great bikes are... why do I need to tell you?

Well, I suspect that there is a benefit you might not have anticipated, a perk that I too was not expecting as I made the shift. You see, the kids treat me differently. Yeah, I get a whole lot of typical junior high comments from the wise ones: "Hey Mr. Jensen, can't afford a car?" is the most common jab. But the important thing is that I am riding on the streets, next to kids walking home, so I can actually hear the comments. The kids won't admit it, but I get props for this. I am not like most of their teachers, who rush to the safety of their cars when the dismissal bell rings. Sure, I don't live in the neighborhood, but hey, if I ride my bike to school I can't live that far away, right? I cruise through the neighborhood, just like I did when I was car-bound, but now I see things, I hear things, I have a better sense of my students' world. I am connected as I ride.

So if this bicycle thing is so damn good, let's take it one step further, right? Let's get the kids into bicycles! But there is a problem: bicycles are pretty expensive so a lot of kids don't have them... hmm, how do we solve this problem? A group of teachers in Manhattan remedied the situation by founding Recycle-A-Bicycle, a non-profit after-school program that teaches kids how to fix up old bicycles. Some of the bicycles get sold to community members for affordable prices and the money is used to buy tools and supplies. But every kid that shows commitment to the program walks home with a bicycle eventually.

Some local trailblazers had spawned a sister Brooklyn Recycle-A-Bicycle program at a nearby high school. Last year we teamed up with them and formed our own after-school program in Recycle-A-Bicycle. This year our program expanded to include a bicycle shop class as well. Twice a week I leave my regular science classroom and head for the bike shop (we got one now!) to direct twenty seventh-graders through the reconstruction of old rides. I don't really teach, I just assist, because kids naturally like working with bicycles. A lot of the kids are not fully into the bike shop they were assigned, but there are a few who are totally aggro about bikes. It's nice that the school gives them a place to work on such a revolutionary tool.

There's a woman who visits every year to do environmental projects with our students. She always comes to our school by bike and rides all over New York City to work with various schools. It was her action of riding that bike everywhere, not all the environmental talking that she does, which convinced me that I was a fool not to be riding every day. What followed was beautiful.

Do something revolutionary. Show others. Manifest solutions in simple things.



A while ago in some past issue of HaC I was publicly outed by a member of the band HIS HERO IS GONE as being an example of what is wrong in Punk today. I cannot agree with him more in his highly detailed and analytical critique that I am just a trendsetter or a bandwagoneer of new fads and flavors. As much as he objects to the divine influence of the Beibin legacy in the shaping of tomorrow's stalactites and scabies-mites in the bat guano infested cave of what punk has become, it is true that my influence will be a lasting one into the 21st and perhaps 22nd century.

I predict that in the next year all brands of punk kids will begin to wear large sombreros with a minimum brim diameter of 24 inches. By some it will be believed that the trend began when various members of Race Traitor discover their inherent racism in the utilization of the all too diabolical "whitey's chapeau," the backwards worn baseball cap. Wallet chains sported by most modern hipsters will be seen as a metaphor of punk kids subconscious desire to oppress minorities. Race Traitor interpretation: Wallet Chains=slavery. There will be a recommendation to replace the chains with bandolier straps to build affinity and solidarity with the revolutionaries in Chiapas, but will be discouraged because the Midwestern Thought Horde Eliminating Any Discrimination (M.T.HEAD) will have issues with the bullets insinuating a violent HARDLINE stance.

Incensed by such stereotyping in this activity of fashion anti-reaction, Los Crudos will compose a song with no lyrics as a veritable "What the heck?!!" and shrug of confusion about the concerns of everyone's favorite white male guilt lathered scenesters. As a result, people will successfully realize that the turncoat white boys from the affluent suburbs of the windy city have finally succeeded in decimating any shred of coherence in their arguments. Meanwhile the fashions allegedly dictated by the Race Traitors will be appropriated by the majority of the punk scene... and will be mistaken eventually to have begun at the Fiesta Grande Grind Fest as a cheesy yet blatantly obvious joke.

However, in years to come some historian will begin an ethnology of the hat donning activity and discover that I, Scott Beibin, began the trend on June 27, 1997 in Philadelphia at the Spazz, His Hero is Gone, Atom & His Package, Brutal Truth, 400 Years, Black Army Jacket show. Almost 600 people witnessed me wearing the hat so through the 6 degrees of separation grapevine I'm sure this can be verified not only as fact, but, more scenester point importantly, Rumor.

It has also occurred to me that originality in the DIY scene with regard to most band's music will be a null and void concept; Poser Emo-Core Grind and Emo-core itself being the most prominent examples (Hardcore here is forgiven because it's genericicity is just part of it's nature). Bands will begin to admit their attempts to mimic the chord progressions and raspy throated howls of whoever it is that I dictate will be popular. For a short time there will be lots of bands that sing in Spanish, but with no lyrics. Eventually the punk scene will collectively decide to make no music until the year 2008 or further notice.

Maybe some bands will believe that I am trying to dupe them by saying what a great bunch of lads and/or lasses they are and proclaiming, "We should do a record together." Some of the band members will interpret this to mean "He thinks we are going to be the next big thing, but we are really just a bunch of jackasses who can't see why anyone would give us the time of day let alone want to release a record to help us out. It's not possible that the guy thinks highly of us and wants to support what we do." ***As a side bar this will be argued in the very sensible manner we are accustomed to in the pages of HaC as an egotist vs. low-self esteem problem who's origins lay in the late 80's NYHC brilliant conceptual debate of whether to form a "negative" or "positive" hardcore band. Please note that this philosophical mosh-pit of raw genius has been rekindled to brush-fire status so break out your scientific calculators and listen to some of the neo-90's "NU YAWK HAHD COAH" and fill your head "wit some smahts."

Admittedly guilty, I am the seer that dictates policy in the scene so you should listen to these wise words and take heed. Yes, I am talking about you.

Lovest Scott Beibin/Retrieval Inc. CEO/ Bloodlink Records/PO Box 7414/Philadelphia, PA 19104/USA

*I pander to slander.

P.S. If anyone is interested in buying sombreros with an embroidered Bloodlink logo you should order them through Very, Tribal War, Ebullition, Choke, Surefire, or others. I no longer do mailorder direct because of a multitude of reasons. If you are still waiting for something not sent it will get to you soon. I'm still working on that. Sorry to make you wait so long.

P.S.S. Okay, I guess I'll admit to putting out some bands that became well known in our scene over the past few years, but when did they become popular? Before or after I put out the records? Did I make the bands well known or did the people who listened to the music provide the audience? None of the 8 "trendy" Bloodlink releases since the end of 1995 have yet sold over 1000 copies except for Atom and His Package. Did you even know I put anything out after the end of 1995? Thank you very welcome.

Guest Column: Kirst

Put your cock away and listen. Stop tossing over the latest colored vinyl wank object and think. Stop reading this as a glorified trade journal—this column isn't going to have any cool bands mentioned, bad gossip or trouser width tips. It's written by someone who (statistically) lives on the other side of the world—a little Scottish girl who is incensed at what the fuck boys are doing to hardcore through complacency, mediocrity and lack of insight and understanding. Perhaps I've just taken off those rose tinted specs.

I always thought hardcore meant the kids that thought punk was a cool idea but didn't desire to be faux obnoxious, stupid looking or sick on themselves on a regular basis. Kids with conviction and belief. Hardcore is all about DIY—fun and friendship. About getting in a train, bus or van on a Friday night after a shit week at work or dole, going to a festival to sit in the sun and chat to your friends, see some cool bands and talk to them and one day get the train, bus or van to their festival and play with your bands. About getting to countries you never would ordinarily. About sending 30 'zines to a random kid on the other side of the world, jazzed that 30 random kids are going to read what you think. About, once in a while, reading an interesting and intelligent opinion, or the feeling you can change the world after seeing Los Crudos. It's about mad, funny, brilliant, dangerous, unusual kids finding a place to be comfortable. Fun and friendship. It is not about boys' club.

I feel increasingly uncomfortable as the gender ratio drops out my court. The most amazing women I know are involved in the hardcore scene—so few brilliant women, so many boring crap boys obsessed by music, so many girls who quite like the bands but feel they have no place or nothing to say. I sit in gigs, my already addled brain cracking up as to why it's like this, and what I can do about it—run "hardcore for birds 101" classes, what? Often I decide just to hand in my timecards (again)... Glasgow is the worst—I

found myself one of only three girls at a gig once. Shameful. Don't think it's a problem where you are? Look at the *HeartattaCk* reader's poll. Hmmm, you are the problem, mister.

I despair of the latest generation of young men, confused by post-feminism, aware of riot grrrl, simpering around ashamed and fearful, others bristling with the bravado of the new lad, uncomfortable with their new role. Their older brothers, still their fathers' sons, never took heed of women anyway. All I can think of are girls put off by the boring-nerdy-record-collecting-oh-I'm-coming-this-is-on-colored-vinyl-ness of it all. No wonder. The I-think-racism-and-sexism-are-really-bad-I've-got-the-Los-Crudos-Spitboy-split-you-know of it all. The I'm-fucking-sooo-sensitive-cos-my-pants-are-too-short-and-I'm-so-xFuUxckedD-up-ness of it all. (Talk about pots and kettles...). The I'm-straightedger-and-veganer-than-you-I-have-more-starwars-toys-slayer-records-and-chain-wallets-than-you-oral-sex-is-evil-fornication-ness of it all. The mediocrity of it all. The bollocks of it all. It could be so different. It can be so fucking sweet.

I often brush with the indie lofi thing, it appeals to me because women seem to get a better deal than coatholders/sex objects, and seem more like musicians or people with a legitimate point of view/right to live. But there is something which puts me off, some je ne sais quoi... triumph of aesthetics over content and lack of discernible politics may be it. Or maybe I know hardcore should be about sweating it out in the pit with the boys to fast heavy music. (Heavy sarcasm). To a girl looking in on hardcore it must be like... "Some of the bands are great, the politics are great (if scanty), but look at that bunch of cunts over there." The music isn't holding it together; it's ripping it apart. Again and again, I'm treated like I don't exist behind the stall... every girl who does one will tell you so. Again and again the girls in bands or gig organisers or 'zine writers who speak out are scary angry irrational unbalanced unapproachable because we don't conform to the silent complacency expected. Sound familiar? Not only am I treated like a stupid fucking little girl by every man I meet outside the hardcore scene, I have to look pretty in my Texas... T-shirt and hold my boyf's coat while he shops/fucks it up in the pit. Heaven forbid I might want to make a hellish noise myself, headbang, dance at the front without getting a broken nose, knock scenester heads together, sing born against in the shower or anal cunt in the supermarket, sing about something other than oppression or pro-choice, fuck whatever young men or women I fancy, speak my mind or scratch my arse. How vulgar I would be.

This is for every girl who cares how things are done so they stay important.

I love Month of Birthdays, Flat Earth records and Japanese things. Swearing is cool. Contact me via Simon at sjhclass@aol.com, or much slower c/o Smack in the Mouth Records/PO Box ITA/Newcastle upon Tyne/NE99 ITA/England. Cheers.

Guest Column: Emmett White

I am a simple man. I do not ask for much. And I rarely ask; what I do need I take. A little sustenance, a little friendship, a little warmth. I have simple needs. At one point in my life I wanted to take on the world. But Emmett vs. World=broken Emmett. So after a while I was content to let the world do to itself what it pleases. I figured, if they want to kill themselves, so be it. But now they are trying to kill me.

I grew up in Isla Vista, California. In my earliest days I would often take walks, sometimes with my mother, more often alone as I got older. I hardly ever walked with any destination in mind, just along the seashore or into the coastal lands. Many times my walks would take me a few miles from my home into a place known as Ellwood Shores or Monarch Point. Monarch Point sits on a bluff looking outwards toward the Pacific Ocean and slopes back into the land into a tall grove of some of the most beautiful trees I have ever seen. Even at my young age, I could sense the presence, the strength and sense of wonder associated with this place. Standing on the edge of the bluff and looking any which way, one cannot tell that humankind was ever allowed to subdue the wilderness. Over the bluff is the ocean, stretched out as far as the eye can see, with the Channel Islands far off in the distance. On the bluff where the wind blows, there grow the native grasses, changing color and stature with every season. And beyond the grasslands lies the grove of eucalyptus and others, grown so thick the sun can not seep through. It is here for which the location is named: every year between the end of October and the beginning of December, thousands of Monarch butterflies return to mate. The air is filled with them, surrounding you from above and all around, all searching for the perfect partner to achieve continuation, to allow their offspring to return next year, so that every year they will be present to sing and dance the song of life. A few months ago I was in Isla Vista, in fact in that very grove, when I was informed that someone is trying to develop on Monarch Point. A gated community of two-story luxury homes, comfortably out of the reach of only but the very wealthy, and packed in so tight as to ensure the greatest financial return.

Why? Why would anyone want to despoil and erase forever something so magnificent beyond words? What greed and pure evil must have gotten into their hearts to make them want to ruin something so much like heaven? This is the last place on Earth, the only place I have ever been that has not been marred, it's extraordinary majesty maimed by the horror of "human progress." And to top it all off, what they want to do is not even legal. The development violates the Coastal Act, the Local Coastal Plan, and the Goleta Community Plan. But that didn't stop the County Board of Supervisors from approving it. Two local groups have appealed this decision to the California Coastal Commission, and they need your help. Please refer to the bottom of this column to find out how to provide it.

What I have learned the most from this possible travesty, besides the absolute necessity of nature and wild places to my physical, spiritual, and mental well-being, is what a fool I was to ever think I could ever separate myself from the rest of the world, and let them go about their business while I go about mine. As if my struggles and defeats were the first and most devastating ever experienced, as if my small experience gave me the right to give up on the world. It was an act of utter cowardice and the ugliest apathy I have ever felt. To deny our relations to all else and our responsibility to defend and nourish all life is to defraud ourselves and the rest of the world, as well as every succeeding age, of the most basic and necessary, beautiful and inspirational, aspects of existence. The struggle is the life.

Many people talk of spiritual experiences; where and when they realize they are a part of something larger. Well, Monarch Point is where I "found God." Not God in the traditional sense of the word, but where I found I was not all, that my existence was not the end all, that I am an element of a greater force, whatever that may be. The force that drives me is the same force that keeps the Monarchs returning, year after year. It is imperative to my existence that this place exists. I must defend that force.

Please write the California Coastal Commission, South Central Coast Area, 89 S. California Street, Suite 200, Ventura, CA 93001. Refer to appeal #A-4-STB-97-185, and tell them what you think about the development of Ellwood Shores.

Legal fund contributions are needed as well for the appeals process. The Urban Creeks Council and the Santa Barbara Shores Homeowners Association are up against a group of very wealthy investors, and need your help to raise additional funds so that they can continue to have first-rate legal assistance throughout the entire review and appeal process. Donations are even tax-deductible. Make checks to Urban Creeks Council and write "Legal Fund" on the check.

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Thanks.

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Cashback has a new address. Don't write to the address in the ad from issue #16 of HaC. Instead, write to PO Box 8183/ Victoria, BC/V8W 3Rb/Canada for Third World Planet 7"s $3.50 ppd. bands interested in AC/DC cover comp send demos. Special prize for anyone covering "sin City"

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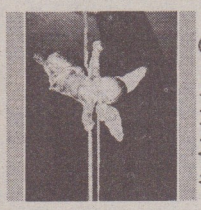
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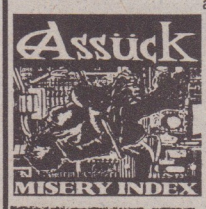
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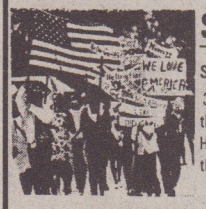
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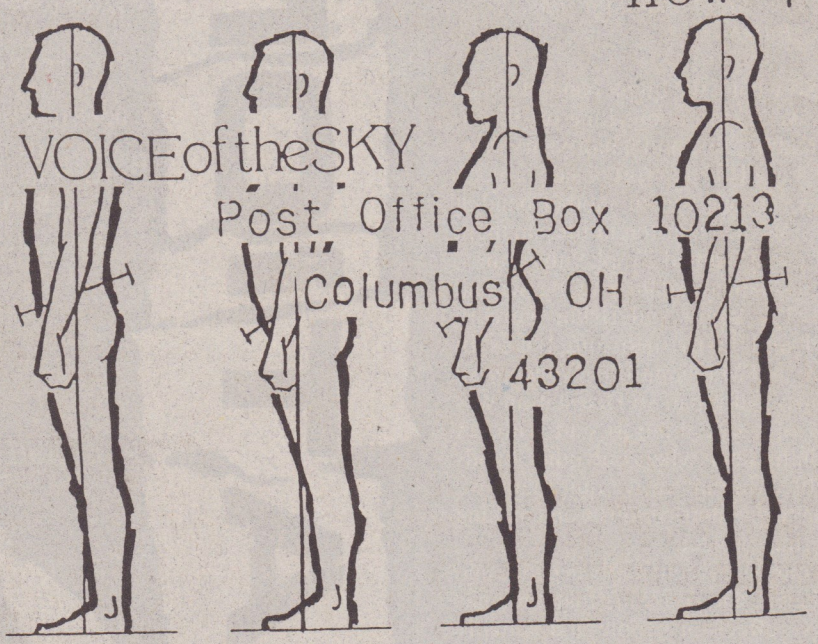
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DETESTATION

Detestation, "Portland's loudest nihilists," were interviewed in late December en route back to Oregon after a somewhat ill-fated tour. Answering questions are Kelly, Saira and Brian, bass, vocals and guitar respectively. Drummer, Dominik, was on tour with another band at the time.
— Frank Burkhard

HaC: So what's the quick band history?
Kelly: We started about June of '95, so it's been about two and a half years now. We just started out as a sort of side project, because everyone was in another band at the time. We had a different line-up then; we had a guy named Ty playing drums, and a guy named Adam playing second guitar. Ty, Adam and Brian were in Starved and Delirious, and I was in Defiance and Masskontroll. We were all pretty busy with that, so Detestation was just sort of a side thing to start with. A few months later when our other bands started breaking up, or we quit them, we started taking it more seriously and making it a full time project.
HaC: Your lyrics seem really negative and sort of jaded. Do you think that punk has a positive effect on people and actually inspires something?
Saira: I think so. The people that attempt to make a difference definitely do. It's obvious who's in it to change things and who's in it just to get drunk and hang out. There are still a lot of people who care about and read lyrics and are thoughtful.
K: I'm not naive enough to think that our lyrics are going to change the world, but I think we can change things on a personal level; we all try to live our ideologies and let that extend to our interactions with other people and our dealings with how we live. To that extent yeah, I think punk has a lot of effect on people. Sure there are a lot of people out there who don't give a fuck and just buy a record for the music or buy it because it's collectable or whatever. But as far as building community and reinforcing ideals punk is pretty valid.
S: I don't think that it has a direct effect on the rest of society.
K: Maybe if we can change things in our own culture and live as freely and as fully and with as much consideration as we can for other living things and people... If we can do that within our own community that might just extend into a larger society. But I'm not really concerned with that right now. We've all got our own issues to deal with and it's a lot easier to think about doing things that are beneficial to you and your culture and the people around you rather than trying to take on the burden of changing the world, which a lot of punk bands seem to be under the illusion that they can do. It's all fun to write about burning cop cars and destroying systems and nice to think about lynching politicians but it's not going to happen.
HaC: Well, a lot of your former bands definitely liked writing songs about burning cop cars and lynching politicians.
K: Personally I have a lot more to do with the lyrics in this band then I have with any other band I've been in. I was never really responsible for... I wasn't writing lyrics about that sort of thing when I was in those bands. A lot of that shit was written six or eight years ago when I was a lot younger and I look back at a lot of the lyrics that were written in some of my older bands and I think they were pretty ridiculous, and a lot of the lyrics I thought were silly at the time, but that's what whoever was writing the lyrics thought was important.
Brian: I think



it's more real to write about how you actually live and what you know about. Writing about what you feel, your true feelings come across much more sincere than writing about things you would like to do.
K: Have a good time all the time. There's something to be said about people that are really pissed off and really want to yell about those things; it's healthy. If you're young and pissed off it's better to write lyrics about revolutionary pipe dreams than to write about beer and sex. Which, at the time, when a lot of the political Portland bands started in the late eighties, we were writing these radical, political lyrics that we thought were just great. Looking back I realize that these were sort of naive. But at the time we were doing it the only thing going on in Portland were bands that sang about fucking people and drinking a lot of beer and having fun. We looked at that and thought that these bands were just dumb rock star bands anyway and they're singing about things we couldn't relate to. We were really pissed about a lot of things and figured that Portland punk should have a little more substance.
S: We just try to write lyrics that relate to our everyday lives. Things we can actually live up to.
HaC: You've got a couple songs against drinking, which seems to be quite a different attitude than what most people perceive political bands to be into.
K: We don't really have any songs against drinking. We've got a few songs about doing things until you're almost out of control. Half this band doesn't drink, half does. Drinking is a great form of entertainment as long as it stays that way, or sometimes it's just nice to have a pint of beer. But we've known quite a few

people over the years that have really messed themselves up through drinking and drugs and it has a really negative effect on the punk scene sometimes. People getting drunk and fucking up shows and fucking up their lives and they just make the rest of us look really stupid.

B: Everyone uses it as an excuse when they fuck up somebody's house or beat somebody up or fuck up their own scene.

S: We also think that drug and alcohol abuse—when it starts to get out of hand—takes away any productivity that that person might have had. No one is contributing anything when they're fucked up every night. That's the main reason we have songs that aren't necessarily against drinking, but more about how you should think about it before you waste all of your money and energy on getting fucked up. Like Brian said, people won't take accountability for their behavior when they're drunk or whatever. Just because you chose to get yourself so obliterated you couldn't remember anything doesn't mean that you're not at fault.

HaC: Everybody seems to think that Portland has this raging anarcho punk scene, how would you like to shatter the myth?

B: It couldn't be further from the truth.

K: It seems like there have been some cool bands over the years... but the Portland scene seems very isolated and doesn't really seem to have much of a clue as to what's going on in the rest of the world, except what's happening in Portland and what's happening or has happened in England. It seems like Portland has always had a fetish with English punk, sometimes that's taken to ridiculous extremes when people sit around and talk in English accents. This whole fucking oi thing has really taken root, which is pretty silly. It seems like a lot of people have gotten tired of actually thinking things through and being intelligent and just went out and bought a bunch of bad early English punk reissues on CD and said "fuck it" and have thrown away all their politics and ideologies and turned into dumb drunks...

B: Starting to eat meat when they used to be vegetarian. It seems like it's cool not to give a shit anymore.

K: There's a lot of the "yeah, I'm a vegan, but I really need these new twenty eye docks."

S: I mean, a few years ago everyone was pretty active politically, but now it seems it was just a passing phase and those same people are drug addicts, drunks or just fucking idiots that are too caught up in their own social soap operas to do anything constructive. But there are a small group of people that are at least trying to do things that actually mean something. People that are concerned about politics again and concerned with living their lives in a way that doesn't hurt other living things. For the most part there are a lot of scene divisions, people that listen to pop-punk don't hang out with people that are into crust, and people that listen to crust won't hang out with people that are into UK punk. I don't think it's just a Portland problem, I'm sure it's everywhere.



K: It's kind of sad because Portland seems to have so many people that have similar views, but they're all too caught up in their own little cliques and own little scenes that they can't get past superficial differences enough to interact with each other. We try to break down some of those barriers by setting up shows with diverse bands, but it seems like a lot of people aren't interested in any sort of interaction, they aren't interested in... it seems like everyone is just happy with the way things are, people having secret shows in the basements of houses, or bands that will only play when a spikey, east coast drunk punk band comes through. It seems that there are so many people that aren't interested in doing anything besides maintaining the scene clique, status quo. Which is really ridiculous, because we're not going to get anywhere without building up a really active, integrated scene. We could be so much more productive if we all hung out and worked together to set up shows or whatever and build a culture, rather than building four or five different little fragmented cultures. We don't want to make it sound like Portland's full of drunken idiots and stuck up scene snobs, there are also a lot of really cool people. There's also a lot of really cool bands, there's Axiom, The Obliterated and then there's this really shitty band called Atrocious Madness...

S: Hey!

B: Ha! Ha!

K: Yankee Wuss, Whatserface, Dirthead, God Hates Computers and people that are really cool and really nice. But unfortunately there are a lot of really dumb, really drunk people too.

HaC: What happened to all the old Portland bands?

K: Well, it depends how old you mean. A lot of the mid-eighties people faded out or became junkies. If you mean the anarcho punks, or political punks or whatever, seems like there's not a whole lot of people left. It seems like a lot of the people that were around when I moved here have sort of "grown up" and got normal. They're just too busy working and they've lost their values along the way. I've been in bands with people who sang vehemently against animal exploitation and now they're slapping sides of beef on the bar-b-q. That's another thing about Portland that's really sad, it seems the average longevity of punks is maybe four or five years. I think that is a big reason that there isn't much of a community feeling. Punk seems to be just about instant gratification and just hanging out and looking punk, drinking... and if that's all punk is to you then you're going to burn out really quick.

S: A lot of people seem to be patting themselves on the back about what they used to do. They think that because six or seven years ago they went to a lot of protests or threw a brick through a window they're exempt from ever having to do anything again. The older punks grew out of it, got cool, got an attitude and couldn't lower themselves to talk to kids just getting into it.

HaC: You seem really into making sure your records are available outside the US and distributing records from other countries.

K: It's pretty sad that a lot of really good bands are popping up and, in Portland at least, no one seems really interested in what's going on in the rest of the world. There's a huge worldwide scene out there. I mean really exciting things are happening all over the world, and I like to think that we make it outside our little borders of Oregon or the US and that we have an impact somewhere else. It's sad that most bands

just waste away playing shows only in Portland or maybe getting really adventurous and going to Seattle, or if they're really crazy they make it all the way to the bay area. But a lot of bands don't seem to try to tour or get records out around the world. Not too many people do mail or whatever.

HaC: You've got a song called "White Trash Genocide," and that can be taken a lot of different ways. Would you like to explain yourselves?

B: Well, I wrote it so... it's supposed to mean the killing of a



thought process. That being separatist or prejudice of other races, cultures, not willing to accept anything different than your own kind. Personally it's a trait I hate in a lot of people. People who refuse to go into certain parts of town or...

K: I think it's the same in every city, but Oregon has a lot of hick elements and we're from a town which, whenever there is an election coming up, there's some Christian Coalition that's trying to push some weird religious fueled bill to limit abortion rights, or gay rights, or reproductive freedoms. This latest one was a total Catholic backed bill to limit people's right to euthanasia. Portland is so fucking full of those kind of attitudes and the people who espouse those views are just so fucking white trash. I guess that's where the title comes from.

HaC: So do you actually support the campaign for the extinction of those wearing sleeveless Foghat half shirts?

K: Wholeheartedly! No wait a second, "Fool for the City" was a classic!

B: "Slowride!"

S: I don't really care about Foghat, but daisy dukes and a stained wifebeater...

HaC: Well, do you really think that attacking people is an answer to dealing with racist trash?

K: OK, look, I spent most of my life, from the time I was in kindergarten till I graduated high school, in a tiny town on the Oregon coast with a population of about 350 people. There is a certain breed of hick in Oregon, a very vicious, intolerant, very violent person, and you're not going to change those people's views at all. The only response you can have with that kind of person, if they fuck with you, is to either run away or fight back. It's not like we go out and beat up hicks, or beat up people that we disagree with, but we're not adverse to fighting back if I get jumped by some fucker in a cowboy hat who thinks I'm gay because I've got funny colored hair.

S: As far as physically confronting people, I think it's very important that those types of people know that their presence is not welcome at punk shows or anywhere. For the most part those people stay away from the city. They hide out in the suburbs or in their little hick towns, but when they do come in, it's very important to defend yourself and make sure they know it's not alright for them to walk all over people. Sometimes that means that physical violence is necessary.

K: Portland has a long history of nazi or racist elements in the punk scene. In the early eighties at shows the whole place would be full of punks but there would be a small circle of skinheads in the middle of the floor that no one would fuck with. There would be two- or three-hundred punks and these ten skinheads would be intimidating everybody there. All of it came to a head in '88 when three nazi skins that were in the punk scene beat an Ethiopian student to death. That sort of polarized the Portland punk scene, either you were a total nazi, which a lot of people were, or you were totally anti-racist. There wasn't any room for sitting on the fence with that issue. It was a very volatile period when people were going pretty extreme one way or the other. That was about the time when the Portland anarcho-punk scene really got going. Some of those early shows we'd play or set up you'd have these nazi's coming in, figuring they could do what they had been doing, which was being dumb violent assholes. They'd come in and they would have thirty, forty punks kicking their ass out the door. They got the hint really fast that they weren't welcome at our shows.

B: They all moved into the metal scene for a few years, but for a while people wouldn't even let them into the metal shows. Now it seems that everyone has forgotten about the beating and are letting them into the metal shows again.

HaC: Speaking of violent aspects in the punk scene, what do you think about the big rise in hardline bands? I know you've sort of had a run in with this.

K: Yeah, there are a lot of young kids from the suburbs getting into this fascist hardline ideology and they're bringing a lot of fucked up views into the scene. They're bringing a lot of christian, right wing views into the scene. It's starting to be a problem when you go to a show and some fucker is handing out christian, pro-life literature, that's when it's got to stop. Portland has never had any sort of a straight edge movement before this, before the last year and a half, two years. People just need to calm down and think about what they are getting into.

S: It's pretty scary that at hardcore shows there are people handing out right wing literature, and not even the people handing it out, but when you confront these people no one gives a shit. Everyone is more concerned with defending their "good friend," and for no reason except it's "my good friend."

K: When the straight edge scene was just starting to take hold and I was seeing straight edge shows, I was actually kind of relieved; it was a refreshing change from the years and years of drunk punk that I'd been seeing. I was like, "wow, here's something different." I mean, I don't give a fuck whether someone drinks or not. Personally I drink, I enjoy drinking, but I thought a straight edge scene was a lot more of a healthy thing than the dumb, drunk scene that Portland was getting pretty infamous for. Over the last couple years, though, these bands and people have started to adopt these weird, twisted views.

S: Our straight edge scene has evolved from young kids wanting to be more productive to a macho, violent hardline scene where people are violently backing up their views on whether you should drink or not. That's fucking bullshit. Most of these kids don't even have an excuse to be hardline because they spend all their time sitting in front of a fucking TV all day, or sitting around playing video games. They don't give a shit about anything except buying new clothes and acting like jocks.

B: You get bands like One Life Crew who refer to women as "coat racks," because all a woman is good for is holding the guys' coats while they mosh it up, and they're totally homophobic. I thought punk was a way to get away from that right-wing jock shit. But these bands probably wouldn't consider themselves punk bands anyway.

S: These bands are the first to attack someone for wearing leather shoes without knowing where they got those shoes... whether they were used or whatever. They're more concerned with that than not supporting corporations that kill thousands of animals every year, they just say "well, my shoes aren't leather, yours are." They don't think that their actions are far more damaging than wearing a pair of old leather shoes.

B: One of the big things is non-leather

Nikes, and everyone's aware of how fucked Nike is.

S: Or any company like that: Adidas, Reebok, whatever.

K: It's hard for me to take anyone seriously who is so quick to criticize me for dropping twenty bucks on a pair of leather boots from a surplus store after they just got back from wherever buying a few hundred dollars worth of new sports jerseys. I mean, when I was growing up jocks were always the people that made my life a living hell. Now I'm seeing more and more of these people in the punk scene. To me punk was a reaction against those kind of attitudes and now I'm having to see these attitudes that I had to deal with in high school surface in the punk scene under the guise of hardline.

S: For the most part none of these kids have had any experiences with drugs or alcohol, not that that should be something that's required of you, but these kids will probably end up being drug addicts or drunks themselves because they're so far against it.

B: It's typical of extremist attitudes to switch their beliefs around.

HaC: It's just a safe rebellion. These kids have a little youth cult but still stay true to their christian parents.

K: I think it's great if people have a well thought out set of ideals that they're going to live by and that's part of the reason they don't drink or don't take drugs or whatever. If that's something that they've thought and can say, "this is why I do this," then that's great. But a lot of the people are too caught up in this moralist bullshit that they don't have any reason for their beliefs except it's fashionable or they live in a black and white world where A is good and B is bad. But if you've got some really well thought out reasons for being part of something, great, don't ever fucking change.

S: I don't drink and no one in this band is a raging alcoholic or anything.

K: It's almost a non-issue. We don't care if you drink or not and we just expect the same courtesy.

HaC: You talk a lot about being productive and active, so what are some things your involved with outside the band?

S: I do a 'zine called *Diminutive Rage*. It's mostly a personal 'zine but I also do some interviews with, mostly, foreign bands. A lot of the articles are topics that I feel strongly about at the time.

K: I do a record label, mailorder and small distribution called Consensus Reality. We also all book shows and that keeps us pretty busy. Most of my time is spent answering mail and doing label shit. We all work full time too. We're also working with some friends to set up a gig collective to make things run a lot smoother. There's about five or six people who set up shows regularly and if we all coordinate our efforts we could do a lot better job of it.

S: I'm also in another band called Atrocious Madness.

HaC: In one of your issues you wrote an article that people could construe as attacking feminism.

S: Oh shit, you might need another tape for this. Well, that article I wrote as a reaction to the women in the scene at the time. It was written a couple of years ago and things have gotten a little better, but my views have stayed pretty much the same. I think feminism is very important, both in the punk scene and society as a whole. But I think it gets really out of hand when feminism isn't feminism anymore, it's separatism. Where all men are bad, and every evil in society is because of men and all men are potential rapists or whatever over-generalization there might be. I think women who empower themselves in any way and put aside the fact that they are women and lead a productive lifestyle regardless... I mean, yes, being a woman in the scene is hard and there aren't nearly as many women as there are men. But the only way that there are going to be more women is if more women get involved. Sitting around whining that there are too many men in the scene and not enough girl bands is not helping anything at all. Yeah, I'm a feminist, but I'm very concerned about people liberating themselves not based on something you don't have control over, being a female or a male. Liberate yourself however, but don't try to oppress other people in the process. I think a female presence in the scene is very important and that's why I'm in bands and I do a 'zine and it's frustrating when you're thought of as "a girl who's doing a 'zine" or "a girl in a band." Well, it's not a 'zine done by a woman, it's a 'zine done by a person that is a thinking individual. You should put that shit aside and not just recognize something because it has a woman involved. Just recognize it because it's good. I'm not going to say something's really good even if it's shit just because it was done by a woman. I'm just as critical or supportive of any project, regardless of who's involved. It's important for everyone to be doing something productive. The female presence in the scene also needs to be more than just the jacket holding girlfriend counterpart of some guy—which way too often seems to be the case.

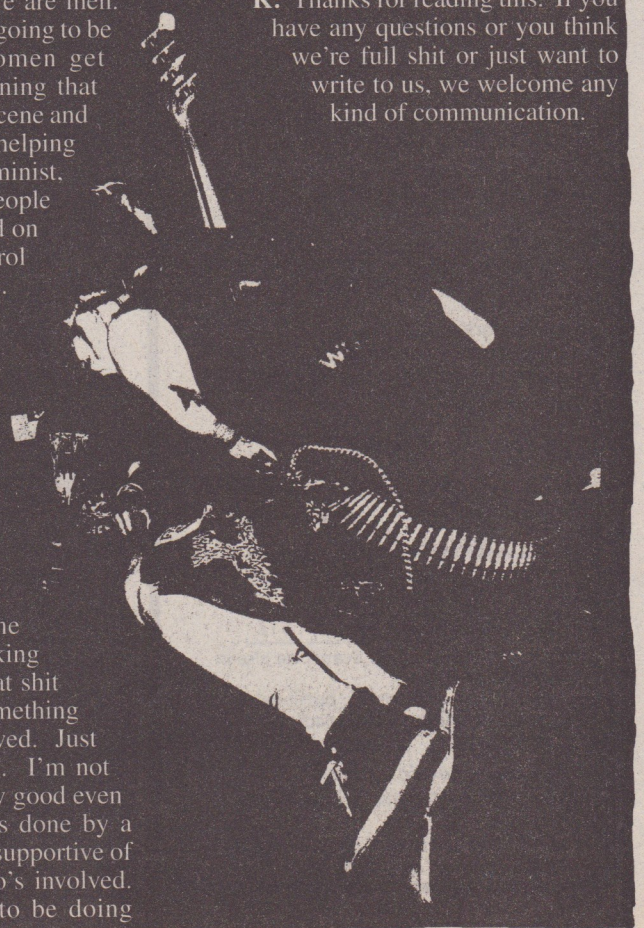
HaC: That sort of boyfriend sexism seems to be an accepted prejudice in the scene. Another accepted prejudice is homophobia, which you address in "Not Fucking Funny."

K: I wrote that song as a reaction to a band I was in, and I'm not going to say which one, but... it wasn't Resist and it wasn't Deprived, and it wasn't Masskontroll. It just seemed like it got to be OK after a while, almost as a reaction to how cool and how pseudo political we tried to be. It seemed like it was OK to make sarcastic gay jokes or jokes about people being gay and shit like that. It's not really funny, it's just homophobia. People took the attitude that "hey, we're so liberated we can joke about it." But that's not cool, the last thing I want to do is sit around and talk a bunch of homophobic shit. Homophobia in the punk scene is still a problem, and it's definitely something that needs to be thought about and dealt with. As the song goes "Your jokes aren't fucking funny and your views are fucking shit, homophobia is ignorance, no tolerance for it."

HaC: My tape's almost out, anything you want to add?

K: Thanks for reading this. If you have any questions or you think we're full shit or just want to write to us, we welcome any kind of communication.

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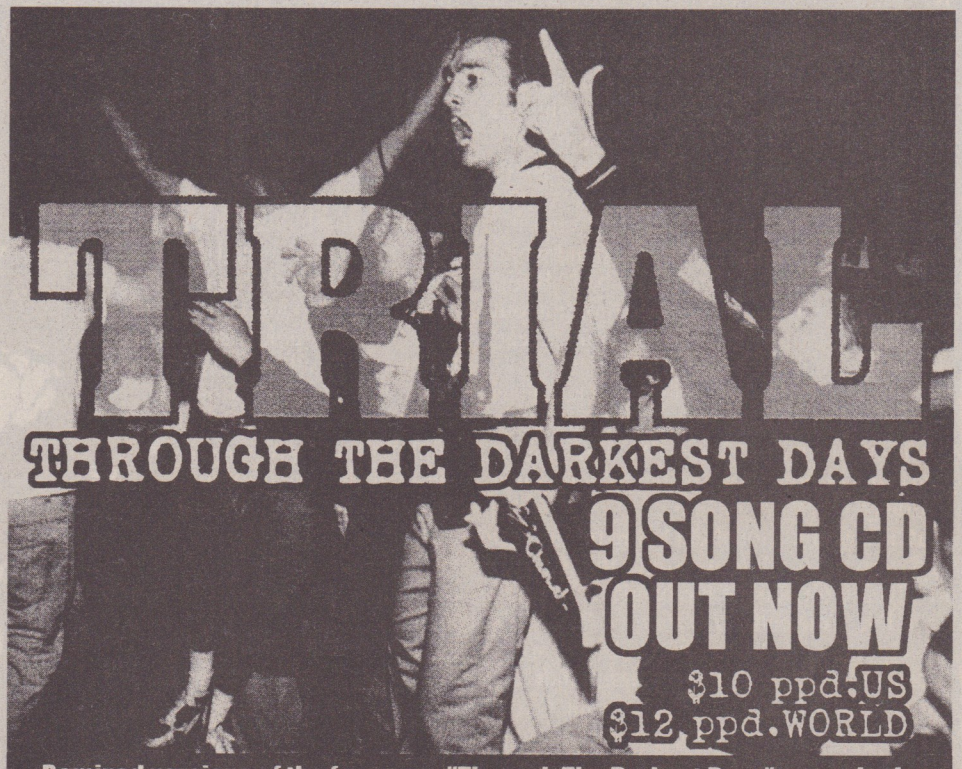
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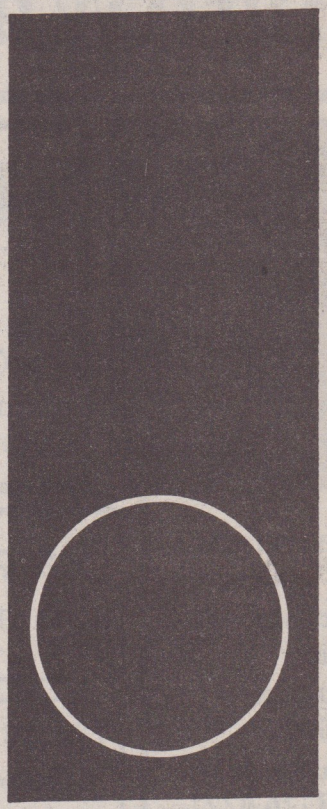
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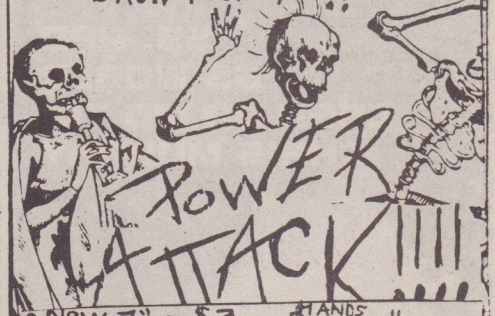
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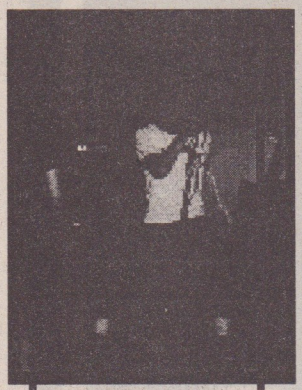
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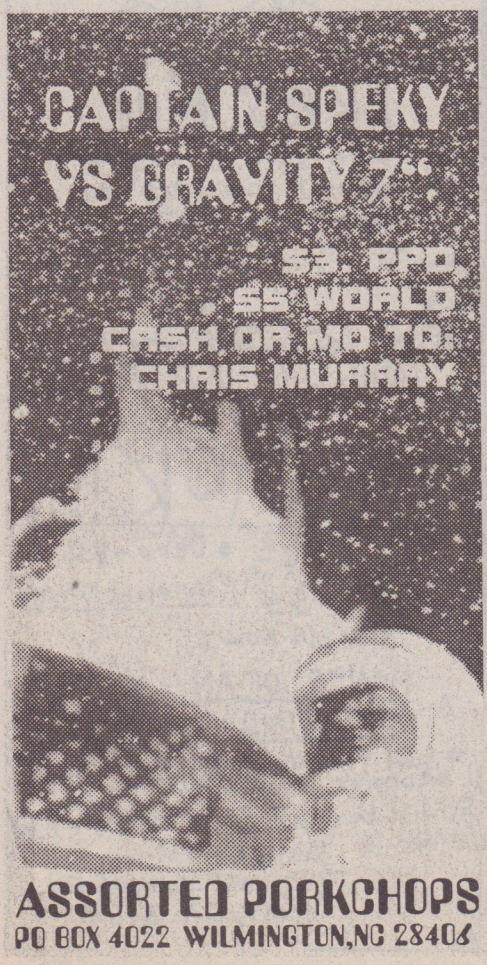
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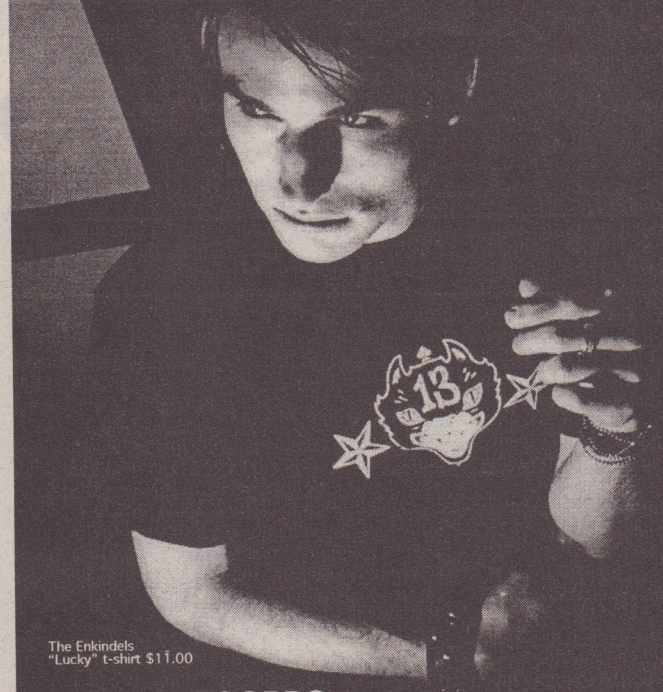
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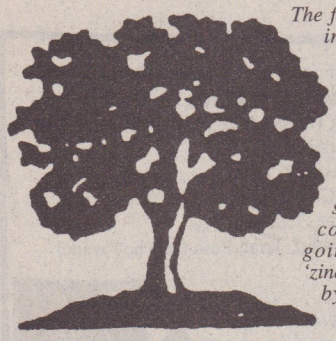
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The following is an interview done by me with these various 'zine editors through the mail. I wanted to let people know about some of the cool projects going on in the 'zine world. This is by no means a definitive work; I would have liked to have had more people involved from different part of the globe, but it just didn't happen this time. Still, these people have plenty of interesting things to say. —Lisa Oglesby

1) Please give a short description of the 'zine you do/did. What made you choose this format/ style?

Alien: My 'zine started out as a feminist/riot grrl 'zine in the summer of '95. It transformed into a personal 'zine with politics as well. Then it progressed into a 'zine that dealt with mental issues. The personal aspects of it, the politics of it, etc. My last issue focused more on healing from someone who is mentally ill (that's me) and stories. So it is always changing. I never really sat down and chose what format I wanted for my 'zine. It would "just happen" as I was writing. I definitely have influences and that is reflected in my 'zine.

I'm Johnny...: *I'm Johnny And I Don't Give A Fuck* is mostly stories of misspent youth. I chose to do this cuz people always seemed interested in all the dumb stuff that I did (and still do) as a fucked up kid. I used to think I had a fairly typical life, but so many other folks I meet tend to think otherwise. I just thought it would be a neat way to document all that stuff... maybe other people could relate and it would do them some good. Mostly just for entertainment's sake.

Migraine: I do a small press called Migraine. Basically, I felt limited by doing just a 'zine, so I started the press to put out different projects by myself and others whose work I admire. We've put out 'zines, books, comics, records, tapes and other stuff.

Ripping Thrash: I am Steve and my 'zine is *Ripping Thrash*. I started way back in 1986, although I have only managed 14 issues in that time! So I am not really too prolific, but I do put a lot into each issue I put out. *Ripping Thrash* features bands from around the world, it's always been a pretty international 'zine, and lots of copies go to distros around Europe and other places too, not just the UK. Although I am a primarily music oriented 'zine, concentrating on the hardcore punk part of the scene, I always try to feature bands that have something to say politically. I guess I like bands who are intelligent, but don't try to preach. I think it is more important to realize how bands act, as people, as a band, more than just what lyrics say. Hardcore punk with a political edge is I guess how you'd sum RT up. Also, I don't limit to one area of the scene, I like a wide variety of bands, as long as they are reasonably close to my notion of punk/hardcore, and as long as they are DIY.

Scene reports have always been a part of my 'zine too, probably from reading MRR in my early days (can I mention them in this 'zine? Ha, ha!). I've done scene reports from Lithuania, Brazil, South Africa, France, Turkey, Bulgaria, Slovenia, Philipines, Finland and more over the years. And most of them have at some point mentioned political activities, although quite often it has been limited by the writer's ability to speak good English.

I've always stuck with the small format, A5, the 'zines I grew up with were all that size. After all, you can usually fit them into your trouser or coat pockets while you're jumping off the stage at a gig! And though I now use a computer to do the texts of my 'zine, the layouts are primarily good old cut'n'paste, and I don't wish to change that!

Usually the 'zine comes out once or twice per year, and it is about 40 pages, and priced about 50p in the UK (that's about a dollar). I also like to do split 'zines, I've done one with *Hell And Damnation* (a new UK 'zine that you should definitely check out- punk as fuck, handwritten, but neatly done!!) and more recently *Why* (another good upcoming UK 'zine). Split 'zines are a good way of sharing ideas, sharing costs, and getting wider distribution. Still loads of people wonder why that other side of it is back to back and upside down!!

Probe: *The Probe* is a personal 'zine in which I also do reviews and feature my favorite bands. It's mostly known as a 'zine that features photos of naked girls, but that was actually unintentional. When I did the first issue I asked my friend Pam if she had anything to contribute. She was working on her Masters Degree at the University of Hawaii at the time and she always sent me real funny letters. However, instead of writing something for the 'zine, she, and two friends from her photography class, sent me a bunch of naked photos of themselves. After that a roommate and another girl I was seeing told me they would pose for #2. It just went on from there. I also printed some goofy naked photos of myself and some guy friends.

The computer layout for the 'zine was also unintentional. The first issue was going to cut'n'paste- about 50 copies or so. The I met an old friend who was doing layout for some local RV camping magazine, so we did the *Probe* #1 layout at his work. When I saw how good it looked I decided to get it printed instead of photocopied. Since then 5 different people have done the layout for me.

Dogprint: The publication I do, *Dogprint*, is hopefully not your average music 'zine. I strive to better myself and the 'zine itself with every issue. Above the bands, interviews, music and magazine reviews, I try to include a few good band photos and decent columns and add a personal touch to the whole thing. I don't like "dry" 'zines, where if you take out the interviews or the reviews you're left with practically nothing. I hope DP is not like that. The style and format have to do with what has influenced me in the past. I always liked full size 'zines, so when, back in '92, I decided, that after so many years of doing "nothing actively" in the scene, I was going to start my own publication, I knew already that I was going to do a full size.

As far as the style, I hope DP has its own. I get criticisms for not being HC enough (HC as it's meant out here on the East Coast—you know, tough guy attitude) and for being too "emo," and whatever people may say. I see these "criticisms" as compliments. I cover what I like, and being emotional is part of my nature, and it's something I don't regret at all; so of course you get to see that in the pages of DP.

Sty: *Sty 'Zine* has always been a mishmash of different things I'm into. I have never been someone who is entirely into one thing, I've always wanted *Sty* to reflect that. Music of different kinds and skate boarding have kind of always been two cornerstones of *Sty*; now there's other stuff, such as pinball, pull tab stuff, junk food news, just whatever I'm into as I put together an issue. But what *Sty* has become really is—and I know this sounds cheesy—an outlet. More than music and skate boarding, *Sty* is like my thoughts published for whoever cares to read them. I still have a hard time understanding why people would want to read about me being depressed and hating everyone and everything and complaining. I'm trying to get away from doing that so much. It's been said, by me and by others. I want something new. I'm trying to be more positive, and I can do that by writing more about music and traveling and fun things I love doing or I am interested in. 'Zines that bleed enthusiasm destroy 'zines that are all about how miserable you are. Everyone is miserable and nobody cares.

As for the layout/format, *Sty* has read backwards since issue #6 (I think, maybe it was #4). I started doing this because I could. Why not? It stuck and has become some kind of trademark or whatever. It's fun to meet people in far away places who say, "Oh... *Sty 'Zine*, that's the backwards 'zine, right?" *Sty 'Zine* is also always a different size and shape. I get bored easy with one size. And it's fun to try and figure out new ways a 'zine can be done. I like doing little tiny, tiny sizes because they are easier to print, but of

fanzine reviews

AMUSING YOURSELF TO DEATH #6/#7 8.5x11 $2 24pgs.
Subtitled a monthly guide to surfing the papernet, this 'zine of 'zine news and reviews continues to faithfully churn out piles of thoughtful information about the ever expanding world of independent publishing. The 'zine reviews take up the most space as you would expect but you also get a calendar of 'zine related events and 'zine library locations. Issue #6 covers the Golden Apple 'zine fest held in LA and reprints an article about a review slam held at the University of Wisconsin in which librarians and 'zine editors were given seven minutes to present six reviews. Issue #7 features editor Ruel asking a bunch of fellow 'zinesters to comment on 'zines and 'zine quality, plus a chat with Donny Smith of *Dwan* 'zine. SJS (Ruel Gaviola/PO Box 91934/Santa Barbara, CA 93190)

ANTIPATHY #2 5.5x8.5 $1/trade 92pgs.
I have begun to like this 'zine. Although the entire thing was hard to read because of the unusual font choice, this 'zine has improved from its first issue. Articles on the topics of jumping trains, a travel diary of Central America, the ecosystem, privilege, monogamy, queer issues with in the scene, pirates, guns, political action groups, fellatio, straight edge and much more. There are also some reviews, but get this one for the articles. LO (Mike/PO Box 11703/Eugene, OR 97440)

xABSTENTIONx #1 8.5x11 $1 42pgs.
A vegan straight edge 'zine that is part music and part personal. There are very perfunctory interviews with Birthright and Morning Again, information about companies that engage in animal testing, an essay on animal rights and some information on a fur protest. The editor, Jeremy, writes about relationships with family and friends in his columns. He also includes a lot of photos of people and bands. SJS (Jeremy/4231 Brimstone Rd./Fort Wayne, IN 46825)

XADAMANTINEX #1 8.5x11.5 $? 8pgs.
Edge 'zine from the land down under that seems extremely amateur, but is supportive of its scene. Reviews, rants, ads and an interview with Australian band Frontside. EW (David H./59 Herdsman Parade, Unit 20/Wembley 6014/W.A./Australia)

AGREE TO DISAGREE #4 8.5x11 $2 60pgs.
A newsprint 'zine with the standard format including letters, columns, interviews, reviews and ads, but a remarkably good read overall. I enjoyed the columns by the editors, Andy and Brian. Both share stories that add a deeply sincere personal level to the 'zine, Andy's about the death of his mother and Brian's about his stay in a mental hospital. The numerous other columns tended to be readable and interesting for the most part. Band interviews included Another Joe, Reset, UK Subs and Anti-Flag. Other nice features include a cool scene report from France and an article on nuclear disarmament activism. The latter inspired me to look into the anti-nuclear and war protest scenes that obviously don't get much mainstream press. The overall effect is a good, basic musically-oriented 'zine with refreshing information here and there that documents the political and social concerns of punk rock in a subtle and engaging way. 1ST (PO Box 56057/1st Ave. PO/Vancouver, BC/V5L 5E2/Canada)

AMERICA? #5 5.5x8.5 $1/trade 36pgs.
Travis spent time in London, traveling across Europe, Tallahassee and Gainesville while writing this. Thoughts, poetic insights, inspiration, observations, pictures of various bands, places and things. Interviews with Palatka and Vique who does *Simba* 'zine, plus reviews of records he bought in England and book recommendations. 10 years into punk is the displacement of this 'zine. Comes with *A Good Place to Catch a Train*, a tiny manila envelope filled with small pieces of paper with train pictures on one side and poems or phrases on the other. Enjoyed in a despondent sort of way. EW (Travis/PO Box 13077/Gainesville, FL 32604)

AMENDMENT RECORDS FRIENDLY FANZINE #28 $3 36pgs.
This is the first time I've seen this 'zine, put out by Amendment Records. Some of the material is reprinted from previous out-of-print issues. Interviews are generally short mail correspondences, and include Capitalist Casualties, Spazz, Hellnation, deche-charge and Preparation-H. The format is minimalistic and random information such as professional wrestling trivia doesn't really do much for me. The sparse reviews did cover a number of noise releases and foreign things you might not read about many other places. Probably the nicest feature of the 'zine is a split noise tape with The Earwigs and Last Remaining Pinnacle. The Earwigs start off with a kind of dull Whitehouse cover, but get interesting when they move into a layered electronic manipulation and guitar feedback mode. Towards the end is a vocal-distortion number that starts off with a great pulsating backdrop, but becomes a distorted repetitious vocal rant towards the end that lost my interest. Last Remaining Pinnacle is textural guitar-based feedback with some sparser electronics at times. The editors list a few good noise records in their top-tens at the beginning, and the tape is pretty cool, so I kind of wish they would explore the noise realm a little more in the printed content. The 'zine also includes the Summer 1997 Amendment Records mail-order catalog. 1ST (580 Nansemond Cres./Portsmouth, VA 23707)

ANIMAL TRAP #1 8.5x11 $3 64pgs.
This 'zine is a collection of drawings and stories. The drawings are roughly sketched character studies maybe a bit reminiscent of Paul Klee's figurative work. The stories center around train hopping. The second is about a much larger adventure as the author and some aquaintences travel from Oakland, CA to the Cascadia Free State near Eugene, OR for a few days. Nicholas does a good job describing the fears, frustrations and elation he experienced on his travels. The drawing is equally pleasing. SJS (Nicholas Lambert/319 40th St./Oakland, CA 94609)

all the sizes I've done, the traditional digest size is about the best size for a 'zine. It just works. 1/4 size is also good. I have a lot of ideas for new sizes, but I never really have the time or money to

tree killers

actually do them, so I stick to semitraditional formats.

Simba: *Simba* is a personal 'zine and it's not a label I dislike. I didn't really choose this format/style, it evolved from doing a more traditional 'zine. But the articles that were in the early ones that were political and personal people responded to the most and seemed to gain the most from. That part of the content grew and grew, and by issue five it became mostly the entire 'zine. I find it the most fulfilling part of *Simba*, so I suppose it was a natural progression.

Slug&Lettuce: *Slug & Lettuce* is a contact oriented 'zine which emphasizes communication within the underground DIY punk/hc scene. It contains reviews of 'zines and music, categorized classifieds (which are free), band photography, punk art and a few columns—which usually talk about the DIY ideologies of punk/hc and how to expand them to help make our lives more self-sufficient. I print 8,000 copies bi-monthly in tabloid newspaper format and it's distributed free worldwide (for the cost of postage).

For the first 3 years S&L was in a more traditional 'zine format. When I moved to NYC 8 years ago, I decided I needed to focus on the parts that I really wanted to emphasize—classifieds, some reviews and photos. I reduced it to one xerox page which then was a 11x17 page. It's then expanded to newsprint, and has continued to grow in pages and print run—in small increments as I can afford it. *Slug & Lettuce* is free and that is a fundamentally important idea. In order to make it effective as a networking tool to get in touch with other people, find out what's happening or what new records are out. I try to make sure it comes out regularly (every other month) and it's always distributed for free (or the cost of postage).

Con(tra)science: *Contrascience* is a political 'zine with a basis in the punk/hc community and the DIY ethic. It touches on music-related projects and includes interviews with the occasional band, but it's focus is largely on my explorations of social/political topics in as thorough a manner as possible. I try to present what I believe and provide the sources that influenced me to hold those beliefs in hopes that others will explore the topics further. A secondary focus that has developed for *Contrascience* is to present articles that challenge the glossed-over, censored, historical-myth that most Americans are taught in school and in popular culture.

ATR: *ATR* is a 'zine that is kinda a cross between an academic journal, a polemical activism magazine, a pamphlet series, and some personal commentary. So far, *ATR* consists of two pamphlets, a full length, 80 page 'zine and various articles that have appeared in other 'zines. I write it with another kid, Aragorn, and though our writing styles are different, our political focus is similar. The 'zine is heavily text based and the writing is about political issues, cultural criticism, and personal ways of dealing with political dilemmas. I'm only speaking for myself here but in my writing, I've tried to retain some of the academic jargon and vocabulary with which I am familiar, yet still try to talk about how this pertains to REAL life—both practically and realistically. We decided to do a mostly text-based, journal-like 'zine focusing on politics and criticism because we love talking and writing this way. I also think that there is a lot of anti-intellectualism in the scene and in many ways I think that it is detrimental to any politics when theory begins to be shunned. It's weird too because I am very conscious of the elitism and privilege of this language and throughout my writing, I try to connect up the theory with the practice—my personal life and problems with the cultural criticism I'm trying to do. Although both of us are hardcore kids, we don't really talk much about that. I guess that I'm more interested in writing (and reading) about the situation I find myself in—the personal and the political problems and any potential paths to start changing my life and the world around me into a place where I would LIKE to live.

Spectacle: *Spectacle* is a half size (digest) 'zine with 80 offset printed pages. It comes out in some form or another every 6 or 8 months. The focus is on political activism, sustainability, and alternative living. There are lots of columnists, different kinds of articles, and long detailed interviews with interesting people or organizations. Few if any band interviews are included. Graphics are utilized to make higher impact statements. We have a sense of humor, too. The format was chosen because it's accessible and cost effective as well as attractive. No ads or reviews are included and that makes for a higher cover price (around $3) but there's always lots to read and look at.

2) Do you consider 'zines/your 'zine art?

Alien: At times I feel like it is art and I want it to be art. But at the same time I feel like I am making my life into a simplified version of an art form to sell. That's a weird feeling. I mean I used to write so much about my craziness and I'd lay it out into a specific art form and sell it back to people. That's a weird concept. It makes me feel uncomfortable now. Lately I've been doing 'zines that are less intense. More stories and more of my own art (xerox art and photography). So I definitely consider those kind of 'zines an art form.

RT: I don't really consider my 'zine to be art, no. And I don't consider myself an artist at all! I cannot draw or anything like that, all my layout, covers, etc. are from other people, or from the bands themselves. I consider my 'zine to be purely a resource, and I fit it full of as much info as possible. Lots of drawings, arty layout, etc. are not what RT is about at all. It's a communication link in the scene. (At least I hope!?!) As for 'zines in general, again no, at least not the 'zines I look forward to reading. I suppose there are those arty 'zines around like the UK's *Bugs And Drugs* etc., comic type 'zines. But again, I read the 'zines from the information and the news.

Sty: No. It's a 'zine, and I don't think 'zines are necessarily art, unless they're specifically intended to be art, and usually those kinds of 'zines reek of pretension and aren't good anyway. I also don't think of my 'zine as a little magazine. 'Zines are 'zines, magazines are magazines. It seems like a lot of 'zines are caught up in trying to be just like legitimate magazines, placing all the constraints that comes with doing a real magazine on their own 'zine. That's silly. 'Zines are great because there are no rules how things need to be laid out, what goes in them and what order things have to appear. If I see another "letters, columns, interviews, reviews, ads" formula 'zine, I'm gonna barf. 'Zines are about having fun... I dunno, I just think too many people are trying to play grown-up in doing 'zines. I don't want to do that.

S&L: No, I don't really consider my 'zine art. I consider my photography art. But I don't always consider my band photography art. It's more just something that I do. It is a passion for sure. I've been doing S&L and band photography simultaneously for the same amount of time, which is now 11 years. I started both when I was 15—so it's all become so integrated into my life. In some ways I'm really pretty humble about it; it's something that I do, and I don't think that much about it being art, or a job, or something to talk up. It's grown slowly over such a long period of time that it's just a part of me.

Contra.: I produced the first four issues of *Contrascience* while going to art school, but with little intention of having them be considered "art." Somehow the 'zine did become part of my body of work. I discussed topics in my 'zine that were also subject matter for paintings and prints. I also did some half issues of *Contrascience* that were mostly graphic-based projects that, I guess, fell somewhere between the area of 'zine and "art." I have issues with being called an "artist" and, in turn, calling my projects "art." There is too much baggage that comes with those terms, and too much in the art community that I would just assume stay clear of for a while. Four years of art school was enough. I guess what I am trying to say is that friends from art school would say that my 'zine is part of my artwork, but I would just say it is connected to the artwork I sometimes produce.

ATR: Yeah, absolutely I consider 'zines art. Writing

ALIEN #13 4.25x5.5 64¢ 26pgs.
Finally, someone from within the emo 'zine community gives some criticism I have been longing to hear. Whitney removes herself from the phenomenon that was emo, as she sees all that it was gone to shit and retrospectively tears it apart. She's making enemies here for sure. Though I do disagree with her about some of her history of emo, overall I found it a project that needed to happen. This is the final issue of *Alien*, the 'zine that helped launch mental health issues to the forefront of 'zine discussion, spoken word, etc. Read what Whitney says in the 'zine interview and the transition makes sense. Adieu, *Alien*. Thanks. LO (PO Box 11752/ Portland, OR 97211)

ANTITHISESTABLISHMENTARIANISM #3
5.5x8.5 $2 42pgs.
Angry political writing. Articles on The School Of The Americas, The Center for Creative Non-Violence, some personal thoughts on straight edge and an ignorant anti-abortion rant. There's also interviews with Jen Angel and Nema. MARK (PO Box 21811/Roanoke, VA 24018)

AVOW #7 5.5x8.5 $2 60pgs.
A very politically minded 'zine with so much information! There is a very long and informative interview with Theo Witsell of *Spectacle* 'zine, plus a column that he did about ecology. There is also good stuff about consumerism, lots of poetry, record and 'zine reviews, music memories, and neat art. 33b (Keith/PO Box 2266/Westport, WA 98595)

ARM CHAIR WATER BOY winter 1997
8.5x11 free 24pgs.
This is a 'zine of paragraph length writings which seem to probe the emotional state of the author; s/he considers love, identity and relationships. The writings bounce back and forth between poems and prose, sometimes rhyming and sometimes they run on. The text is inserted into a cut and paste layout of random graphs, media images, photos and illustrations. *Arm Chair Water Boy* is a series of text/image non-sequiters with enough mystery to cause one to try to find some underlying narrative. If none exists, as the definition of stoicism included in the final page suggests, at least the 'zine looks good. SJS (6306 Tracy Ave./Little Rock, AR 72206)

ARM CHAIR WATER BOY #3 8.5x6 free 24pgs.
This issue is similar to the one reviewed above. The paragraphs seen here seems born out of personal predicaments. This issue has a bunch of photocopied information about the injustice done to Mumia Abu-Jamal, including numerous addresses to write to. I like the minimalist cover of this one. LO (3418 W. 7/Little Rock, AR 72205)

ANARCHISM IN AUSTRALIA TODAY 6x7 $? 40pgs.
Informational and easy to understand pamphlet about anarchism in Australia. A nice addition to the 'zine library of any of you out there interested in political topics such as this one. LO (Scam Publications/ PO Box 756/Brunswick, Lower Vic./3056/Australia)

BECKETT TAPES #1 5.5x8.5 $1 38pgs.
I actually liked the intro in this one. Probably because this person has such a bad attitude and pretty much says that he hates everyone. Anecdotes about working at a gas station and dealing with crazy people. Comic reviews of Judge Dredd, Third World War, Broid, etc. The long photo section about tapping people on the back so they turn the other way to look behind them was cute, but not that great. There is also a really short interview with someone from Teengenerate and plenty of reviews. I was amused by the frolic this 'zine was inspired by, but somewhat aghast of the joke made about abuse in the centerfold. LO (1250 Belle/Lakewood, OH 44107)

BRACE 4.25x5.5 50¢ 24pgs.
"Girl propaganda is o.k., if it's cute." Pardon me while I vomit. I have such a problem with this, and it pretty much sums up the style of the 'zine, so I can't say that I liked it. The prose ranges from wacky to confident but all of it is personal in a certain way. LO (739 W. Belmont #114/Chicago, IL 60657)

BUTTERFLY CULTURE 5.5x5.5 $2 84pgs.
The mighty monarch, so splendid in nature, so beautiful in form. With open wings it charms us, it stills our eyes. With quiet deliberation it humbly flutters and reflects a twinkle in our eye. It is these butterflies that kindle the flame to my heart, yet I rarely recognize their presence anymore. *Butterfly Culture* relit my perception on life; the perception you can only find if you dig deep inside your heart. Yes, it is this short, culminated booklet of stories of everyday life, desires, mishaps, wonders and cherished moments that reimbursed my faith, my outlook on the beauty of things, the beauty of it all. In these quick, witty pages I learned how important story-telling is, how important documentation is—this 'zine is life. It breaths life in most sincere way, through the cycle of the butterfly, through those swift movements and colorful displays, we are as swift and as colorful as them. Bryan and Suzannah speak this in such a pure and touching way. So when you buy this pocket sized 'zine, because after you've read this long review you'll have to, read it to absorb it and then pass it along. Don't let these words die. These are recollections to life, to our life. Let's bring these words to life. SA (10 Kaw Ave./Rockaway, NJ 07866)

BRAT vol. 2 #2/#3 8.5x11 free 40pgs.
Brat is a magazine devoted to covering news and events relevant to the Louisville youth underground written by the members of the Bardstown Road area youth community. These issues are packed full of essays, articles and personalities covering local news: skate boarding ban, city curfew, protests and organizations that effect the Brat audience as well as plenty of information from the world beyond city limits. Some of the articles are general overviews of a situation with contact information provided if anyone wishes more information or to get involved. Getting involved and taking an active role in the world is the focus of *Brat* and it's contributors provide plenty of opportunities for folks to do so. There are some longer pieces on temp jobs, supporting local businesses and the silliness that follows the fake offensiveness of M. Manson. Good stuff all around that shows a broad based underground with diverse interests and concerns. SJS (PO Box 4964/Louisville, KY 40204)

is definitely an art form and I finally realized that my passions could be expressed through writing. Some would wonder how passionate it is to talk about commodities and reification and that kind of shit... but it really is something that I feel strongly about. My politics and the theory that I write about, that I read, are certainly passionate and artistic to me. I feel like any kind of art is inherently political in that it makes you step outside of yourself and take a good look at things around you. I don't think, though, that art HAS to be political, in the sense of criticizing or making a parody of something, for it to be good or artistic or whatever. But at the same time I think any 'zine, a personal 'zine, a political 'zine, a fanzine with band interviews, whatever, is inherently political because we are connecting with each other through these mediums. We are sharing ideas, sharing stories, sharing our lives, our theories, our thoughts, our criticisms with each other. We are showing each other that there is something more to life than 9 to 5 career bull shit and buying things to make us feel better. We are CREATING something deeply meaningful, sometimes deeply personal, and in that creation, in that artistic output, we are being passionate and living for ourselves, for our own happiness. That, to me, is the basis of not only art but politics as well.

3) What do you think is the best/most interesting thing you have done in your 'zine? Why?

Alien: As much as I refuse to do it now I'd say the best thing I did with my 'zine was the complete openness and intensity I put forth. But that is something I will never do again. Currently, I'm excited about the fact that I'm not doing 'zines that center on craziness and negativity.

Johnny: I reckon the best thing was a story me and Jen wrote about when she got booted out of England. It worked out neat having the 2 of us writing about the same event, but from different perspectives. The story of my abduction was good for me too, cuz it let out a lot of buried emotions. I cried when I wrote it... poor me.

Migraine: It is always interesting because it is always a very different project.

RT: That's a tough question! I think that the 2 split issues I've done have been really interesting—and I don't know why it took about 8-9 years before I thought of doing a split 'zine! I'm going to do them more often now. Also I thought the 10 year anniversary issue in 1996 was possibly the best thing I've done with the 'zine, getting a load of cool DIY bands, labels, 'zines, distro, etc. to write a piece on themselves and lay it out in time for the ten year deadline. It turned out really well, and people seemed to like it. A sort of concept issue if you like! Look out for the year 2000 special New Millennium issue!?!

Dogprint: I guess the most interesting and best things I've ever done in DP are some of the interviews I have done in the past. I give my very best when I get to interview someone. I like one on one interviews, and I usually prepare myself before I do it. I also like to interview people I know, friends and so on, so that the interview gets to be more personal and interesting than you usual Q and A about the tour, the records released and that sort of crap. Let's see... the interview I did with my good friend Chris Jensen of Mountain Records and at that time of Halfman, I still think to this very day that is probably the best interview I've done so far. It is hard to do a good/great interview. I am very aware of that, and usually I don't get to read many of them. Actually, most of the 'zines I get for review, I tend to skip all the interviews in them because 90% of the time they are: a) with bands I couldn't care less to read about—see your average Victory, Revelation and Epitaph bands; b) are just very "dry," uninspiring or uninteresting.

Simba: I think the most interesting parts of *Simba* are the ongoing debates about promiscuity, polygamy, gender roles, love, sex, friendship and emotions. I think these writings make people think, change, and hopefully question the roles we all adhere to, the boxes we confine ourselves to, and the lack of communication/lies that are perpetuated with our silence. But most people would probably argue that the best/most interesting thing I have done is the writing about my mother's death two and a half years ago. I suppose it was ground breaking to some extent in that it was fairly brutal, and not many people have/had dealt with the idea of the death of a parent, and hopefully *Simba* helped them confront this fear. I have also had responses from other's who had, or have since, lost a parent telling me how much it helped them through. That makes it so worthwhile.

Contra.: I like that I footnote my articles and list sources from my research because I don't think many 'zines do it. The vast majority of 'zines with some sort of political focus are filled with pages of rants and random bits of uncited information. I don't believe providing readers with little else but this kind of ill-informed crap effectively reaches anyone. No one really believes it or takes it seriously. People may think it odd that I am excited about footnotes, but I love that people come up to me and thank me for doing them in my articles. I hope this means that I am reaching people and that others will start documenting their research in 'zines.

Spectacle: Pretty much everyone has told me, and I generally agree, that the interviews in *Spectacle* are the best single feature. I only print interviews with people who have something interesting to say and I try to keep a laid-back conversational atmosphere when conducting the interview. The 2 part, 20-plus page interview with Wendy-o Matik (in issues 4 and 5) is pretty cool and some of the upcoming ones are interesting as well.

4) Pick something you hate about your 'zine and talk about it? Something you love?

Johnny: Hate is sort of a strong word, but it's kind of crappy how the most interesting things happened to me when I was a practicing alcoholic. Looking back, I think a lot of the writing is pretty shabby, too. But that is good because I would rather it get better than worse. I love it when I just finish an issue. I stare at the thing for hours. I love the feeling of making something for no reason other than it is something I want to do, not for a boss or teacher or whatever.

RT: Something I hate about the 'zine itself? Or something I hate doing for the 'zine? If I had something I hate about the 'zine itself, I'd pack it in, or rectify whatever it was I hate for the next issue. So I don't quite see what you are getting at. There's been things that I have been not happy with in some issues, the usual things like a dodgy print run, or the wrong balance of music/politics, interviews/reviews, not getting as regular as I'd like, that sort of thing. Overall through the 11 years of RT, I've always been irregular with getting a new issue out, so that's something I'd like to change. On the other hand, I wouldn't like to do an issue every 3 months just for the sake of it, 'cause I think I'd lose something quality-wise, and I'd also get burnt out pretty quickly, 'cause RT is mainly my own work. Something I dislike about my 'zine is the name, people sometimes think it is a metal 'zine, but as the name is established, I decided to keep it and nobody else seems to mind the name. I might do 1 or 2 issues under a different name, just to confuse people, we'll see. If you're talking about things I hate when getting a 'zine together, then pet hates are endless typing, not getting replies of bands. You know, the usual type of things.

Something I love? Getting a new issue finished and sending them out to friends and distros, etc., around the world, seeing the end result of months of hard work and hassle! I like hearing bands from all sorts of different scenes worldwide, who'd I probably never get to hear of if it weren't for the 'zine, and writing to/trading stuff with all sorts of different people all over the place. I always try to keep in touch with people, even if they are no longer in a band, or distributing stuff, etc., communication is the key. The DIY scene falls apart without it. And for those reasons, I like the international flavor of RT. I am always going out of my way to get scene reports and interviews from the most obscure places around! I'm still waiting for someone to contribute an Antarctican scene report...

Dogprint: Something I hate about DP? Well, nothing really; it's not like I put an issue together just because I have to. Doing DP is what I enjoy the most, it is my whole life, as cheesy as it may sound, so when I am working on a new issue, I tend to give much attention to everything involved in the process, so that I won't end up with something I won't like—go figure I hate! I don't like doing reviews, if that could be considered something I "hate." That is because DP is a one man operation, and I get tons of items for review, and just to go through them can be very frustrating—especially since most of it is crap—metal core and pop punk. I love good interviews, doing layouts and good photos. I love reviewing great records, the ones that give me a chill while listening to them.

Sty: I could pick apart *Sty 'Zine*. I hate it. But without getting nit-picky about little layout problems and typos and stuff, I think there is something more fundamentally wrong with *Sty*; why I really hate doing it and don't just not like it. Why I wouldn't read it if I saw it in a record store or where ever. There's no focus, no purpose. Not that everything in the world needs purpose, but with *Sty 'Zine* I *still* don't know what I am trying to do when I put together an issue. It's all just thrown together, pretty much piecemeal with whatever

BIOGENESIS 5.5x8.5 $? 26pgs.
An intensely personal and sincere 'zine attempting to take the negativity of the human condition and focus it into a positive energy. "The development of life from preexisting life." Excerpts from "Black Elk Speaks," a personal account of the Seattle Art and Revolution conference of May '97, Zapatista information, ecological issues, non-violent protest, anti-corporate activism, native American issues, and animal liberation all fill the pages of this 'zine. The effort here offers plenty to gnaw on, and provides contact information for action much along the lines of *Profane Existence*. Learn rudimentary eco-warrior techniques and find out where you can help fight for the protection of some of the last pristine forests and watersheds. The power of this 'zine is its interest in weaving the web of community, to unite against the negative and move forward together instead of complaining on the sidelines. *Biogenesis* contains nice original and clip art printed with a healthy, heavy contrast on sturdy paper. A worthy read. 1ST (Demetri/PO Box 20405/Tallahassee, FL 32316)

BIG FISH #5 5.5x4 a stamp and an unused condom 40pgs.
A personal 'zine that is a collection of random musings on dreams, socks, pancakes, Willy Wonka and beverages. The core of the 'zine is 14 pages of a comic strip that has been stripped of its story and given a new and probably far more creative narrative. Anyway this *Big Fish* provides some brief, entertaining thoughts from the life of the editors. SJS (Bob Kamzelski/500 West Beaver Ave #5/State College, PA 16801)

BITE ME! #9 8.5x11 $2 32pgs.
Another installment of the metal music 'zine. This issue features interviews with Empirion, Type O Negative, Hed(pe) and Killing culture; plus the many, many reviews these people churn out. LO (6038 Hayes Ave. #1A/Los Angeles, CA 90042)

BOAR DOME MEGAZINE 8.5x11 free 30pgs.
Nicely produced magazine. A good effort put together by these guys. I enjoyed the column "Environmental Racism." It brought up a lot of good points and facts. Everybody seems to be intelligent and hard working. Includes interviews with Anti-flag, Dick Suicide and The Phareyde. Lots of cool photos by Ron Avila, some old and some new. Reviews, rants and raves. Punk rock. CH (PO Box 5423/Playa Del Rey, CA 90296)

BETWEEN TODAY AND TOMORROW #1 5.5x8.5 $? 44pgs.
A personal "emo" 'zine done by another hopeless romantic. I don't mean that in a bad way though. I enjoyed reading this 'zine. Stuff about lost love, random stories about himself, kid power revolutionary style pride, dreams, things to do when you are bored and a long essay on the battle of St. Petersburg. As you can see it's chock full of stuff plus there is more! 33b (Dirk/957 Chelsea Ct./Holland, MI 49423)

CHUMPIRE #93 8.5x11 32¢ 2pgs.
Can you believe it? Another fucking *Chumpire*. If we had only gotten HaC off to the printer earlier... Honestly, I really do like this one. This apparently is the only flyer 'zine I can handle. This one has a lot more personal rants than scene information, though Greg still does manage to get quite a few names on here. LO (see address below)

CHUMPIRE #91 8.5x11 32¢ 2pgs.
Greg covers the records, shows, 'zines and events that are parts and pieces of western PA underground culture. He provides insights about bands and music gleaned from his encounters with and knowledge of the people involved. This issue also has essays on corporate mergers, corporate control, the teen fashion industry and lying. SJS [Oh, we also received #92 in the time between HaCs. This one features more of the reviews and rants that makes *Chumpire* what it is. Write for the most recent issue. LO (PO Box 680/Conneaut Lake, PA 16316)

CHUMPIRE #90 8.5x11 32¢ 2pgs.
My first encounter with this flyer/'zine. It consists of 5 columns to each page containing anecdotes, reviews, punk news, author's views. EW (PO Box 680/Conneaut Lake, PA 16316-1680)

CANDLES FOR GIRLS #4 5.5x8.5 $1.64 36pgs.
Personal 'zine about recovery. The editor comes out of her shell, talks about some abuse and tries to vocalize her new being. Very personal. There is also an interview with Skuld (the Rag Hag), a punk woman who makes good cloth pads. They do a lot of talking about menstruation in an empowering sort of way. LO (PO Box 2695/Madison, WI 53701)

CHICK PEA #1 5.5x8.5 $1/trade 52pgs.
A very well written 'zine that I would say is in the same vein as *Fucktooth*. The author has very awesome and cute way of writing. And it's chock full of so many different topics! Some of the articles that I enjoyed were on action kids, women's porn, fashion slagging, people who talk about music too much and all the food love that is going on! The part I really like is how she evaluates herself in being an action kid. Instead of pointing fingers at other people and not at herself, she questions if she is doing anything to help the scene or society in general. There are too many articles and fun stuff to talk about in here so just get it!! 33b (Mary Tremonte/SMC 1025/PO Box 2888/Pittsburgh, PA 15230)

CHIMPS #3 5.5x8.5 $3 50pgs.
Pretty good 'zine. Lots of articles questioning society from a feminist slant, good interviews with Month of Birthdays, Promise Ring and Red Monkey plus all around 'zine fair. LO (Layla/PO Box 2804/Brighton/BN2 2AU/UK)

COLLEGE BOY 8.5x11 32¢ 2pgs.
A comic from the maker of *Gullible* comes this short little comic about college life. It is essentially a legal size piece of paper folded and scribbled upon. I won't give away any punchlines. LO (Chris Terry/PO Box 4909/Richmond, VA 23220)

COLLISION #1 4.25x5.5 free 20pgs.
Interviews with 59 Times The Pain, Stand As One, an article on the environment and a bit more. All in French. LO (Christophe Levet/204 Rue Georges Moeder/38170 Seyssinet Pariset/France)

happened to spill out of my head, whatever people sent me. Then when I do have some kind of plan, it never turns out how I want and I get more frustrated than I should. I'm a semi-perfectionist. There is no purpose, no reason for *Sty 'Zine* to be around. It falls short of entertaining people, it falls way short of informing people (with the exception of record reviews). I guess that's not all bad, but as you can obviously tell, I feel like there is something really wrong with *Sty*, but I can't figure out what it is and it's bugging me. That's why I still do it. If I keep doing it, maybe I'll figure out exactly what it is I don't like about *Sty* and I'll be able to fix it to make it a really great 'zine. The easiest solution to my problem is to spend more time on the 'zine than I do. On the parts and the whole.

As for something I love... that's a lot harder. Sometimes I like some of the layouts. I'm proud of the fact that I still do 90% of the layout cut and paste and people mistake it for a computer generated 'zine. It makes me feel good when someone mistakes a cut and paste layout for a computer layout. Well, not entirely good because I am not so hot about computer layouts. But for *Sty* I generally like clean layouts. Sometimes I like some of the writing, however what goes in is usually the first draft, and is not even the whole thought that was bouncing in my head. Only half thoughts. But sometimes it works. I can go over old issues and read something and and go, "Yeah... that's not bad." I like a lot of the photos. I'm pretty proud of my photos, but they don't reproduce as well as I'd like and that bums me out. So even things that I could potentially love about my 'zine lead to frustration.

What I hate most about my 'zine is trying to sell it. I wish I could do it, put it together and then not have anything to do with it. Let someone else sell it and make a million dollars off it if they wanted. I just wind up giving most of them away because I don't feel like anyone should have to pay for it. Then I lose a lot of money, which I don't care about, except for the fact that I have been really poor lately. It sucks to have to make decisions like choosing between sending out a few 'zines and going to the grocery store so you could eat. I hate selling things, especially things like my own 'zine.

S&L: I guess the only thing that I would say I hate is the fact that no matter how much time I put towards working on S&L (and it is essentially a full time thing) I never feel totally satisfied that I have dedicated enough time because I never feel like I am caught up. If it's not a letter that I would like to have written, then it's a stack of records that I would have liked to have been able to listen to and review. Right now, even if I am physically able to review all of the 'zines and music that I get I don't have the space to print all of the reviews—so that is eternally frustrating. And because it is really just me doing all the parts of S&L it's hard to find the time to feel like I've covered everything as well as I would like. What I love about it is all of the people that I get to meet and all of the people that I feel connected with throughout the world though the punk network. The more I get to travel and meet people, and the more I also work with other labels (like Tribal War) the more I realize how interconnected we all are with our various zines, labels, distros etc... and that is really exciting and personally rewarding.

ATR: The thing that I hate about *ATR* is that for a lot of people it came off as elitist and arrogant. Maybe it was the vocabulary that I used, maybe the style of writing, but it was never my goal to be confusing or elitist. Again I think that the writing styles of myself and Aragorn are different, yet I was still bothered that in trying to bring academic writing and academic words into the discourse of hardcore a lot of kids saw that as me saying, "I'm better than you." Or "I know more than you, I'm more educated and therefore what I say is right." I just thought it weird that with all the different "voices" that hardcore respects, an academic voice couldn't be one of them. Granted, academic jargon IS the language of the oppressor, but in a bizarre way that is what I love most about *ATR*. I write this 'zine to try to translate the theoretical bullshit I learn in college into practical, everyday language. I think the theories and the abstract categories that I talk about and write about are very powerful tools to explain things, but I also think that they have no use and ARE elitist when I don't connect them to me, to my experiences, to real people and real things around me.

Spectacle: I hate that it's so infrequent and small-scale. It takes me forever to get a new issue done and it's only reaching a couple thousand people. That may sound like a lot but when you consider major media that reaches tens or even hundreds of millions of people, it's pretty insignificant. They present ideas that ensure maintenance of the status quo and *Spectacle* provides alternative ideas. It's not much of a threat to the empire at just a couple thousand copies of each issue. There's just no way I can even begin to compete. Alternative media needs to be as big as possible because it doesn't do much good if it's only available to the punk community. On the other hand I love the fact that I've met so many people through it and can travel and meet all those people. So even if it doesn't change the world, it connects me with like-minded people and that's great.

5) When/Why would you stop doing this project?

Alien: I have no clue. I think about when I'd stop doing my 'zine, but I don't see it happening soon. I've gone through phases of burn outs, especially when it was an intense feminist 'zine and then an intense crazy 'zine. But right now I have all these ideas for different 'zines.

Johnny: I guess I'd stop when I ran out of things to write about. Or probably if I just didn't enjoy doing it anymore. Or if I got amnesia or taken away by aliens or if society crumbled or sumthin'.

Migraine: It has been 3 years now doing the press and 10 years doing 'zines. It is pretty obvious to me that I am not going to stop. It's the kind of thing that can be done on almost any budget because it can be done so cheaply if the project's right, so money isn't too much of an obstacle.

Probe: Possibly death or maybe financial burdens. Extended prison time is another possibility.

Dogprint: I don't see stopping DP at all. DP #10, out in mid fall, will mark my 5 year anniversary. I figure, I came so far, at least I see myself going for another 5 years! Plus, I'm an old scenester compared to the average kid in the scene today, so I do believe I am the living example of "in it for life..."

Sty: I've almost stopped many times. Whenever I tell my old roommate Matt that I'm only doing one more issue of *Sty*, he's always like, "Yeah, sure..." And he's right. Given that, I guess it would take a lot for me to stop doing *Sty*. No money. No more ideas. No motivation. Other, bigger, better projects in the works... but I don't ever plan on saying, "I'm finished." Sometimes I honestly get sick of doing it. I used to do a record label, and I completely stopped doing that. It got to be where it was no longer fun at all, not in any respect. If that happens with *Sty*, I guess I'll stop. Right now, certain aspects that used to be fun just aren't anymore (sitting over a xerox machine for hours, trying to sell it, collating, mailing...), but there are enough aspects which are still fun to keep me doing it. And I kind of need to do it. I have a lot of years left in my life; I may take a hiatus, but I don't know that I'll ever completely stop. Well, I always said that I'd quit when I got a "perfect" issue. But that will never happen. Never.

S&L: I can't see ever stopping. I've always said that I'll keep doing it as long as I am able; provided there is a need for it, or it feels like it serves some purpose or is useful. Short of that I think that the only reason I could foresee stopping would be absolute and utter burnout from it taking more time that I can afford to give. I don't earn any money from S&L, nor do I try to. And fortunately as S&L demands more time from me, I've been able to shuffle things around and find jobs that pay that are not full time and have flexible schedules. If for whatever reason I had to have a full-time regular type of job, it would be really hard to continue S&L just as it is now. If anything, I think that I would cut it back and make it smaller, rather than packing it in all together. And I don't see either happening in the foreseeable future.

Contra.: It would be sort of depressing to be doing the same project forever, but I hope to always do something that explores ideas and raises questions about our surroundings and cultural "truths." That isn't to say that my questioning will happen in 'zine format. Right now I am very much caught up in punk rock and all that goes along with it, and so I have no plans to quit the 'zine. Even though it's sort of a 'no-no' to talk about leaving the scene, I think it would be silly to pretend that I will always identify with the punk community at the same level I do now. I've been doing the punk rock thing for 10 years and it may last another 10—or more—but someday it could end. When it does, I imagine the 'zine will have ended as well. (Growing away from the social elements of the scene should not be confused with leaving its ideals behind!)

6) What sort of feedback do you receive? How do you feel about it?

Alien: When I was doing a feminist/riot grrl 'zine I'd get 2 kinds of letters. Type a: the boy writing to me telling me I participate in reverse sexism, that I am a man hater, that I am too angry, etc., etc. Type b: girls writing me supportive, awesome letters. When I was doing an intense, crazy, personal 'zine I'd get a lot of letters from people who could relate, telling me their

COUNTER PRODUCTIVE 5.5x8.5 50¢ 36pgs.
Political articles that are pretty standard for a first issue. I especially liked the debate on bee keeping. The question of whether or not the bee honey is vegan has been on my mind lately. One guy, a bee keeper himself, talks bout how well his bees are treated. If everyone kept bees the way he did I think I would have fewer qualms about eating honey. If future issues continue along those lines, I think this 'zine could get pretty good. LO (Duane Cleaner/1102 Pleasant St. #866/Worchester, MA 01602)

THE CREATURE PREACHER #1 8.5x11 free 12pgs.
A newsletter/'zine thing dedicated to this person's love of metal and Jesus Christ. Lots of art that looks like the cover of the Amnesia comp. LO (PO Box 634/Greencastle, PA 17225)

CRY BABY SOUR PUS #1 8.5x11 $? 2pgs.
Double-sided page with a quote, two drawn pictures, a story of going to Taco Bell, gossip, a man named Eukanuba and self-perception versus attraction. EW (591 Desha/Memphis, TN 38117)

DANISH ESROM #4 5.5x8.5 $1/trade 28pgs.
This Canadian 'zine suffers from poor copy quality, layout and disjuncted content. The meaning is well, but God, if you're going to put something like this out for people to read, please put some time and creativity into it. (And revision. I have to wonder how many people actually edit their 'zines.) It's got a punk and animal rights slant, as well as short fiction, 'zine reviews, how hip-hop and censorship can be good and ads. EW (634 Millwood Rd./Toronto, ON/M4S 1K8/Canada)

DEATH AND TORTILLAS #13
5.5x8.5 $1 20pgs.
A rambling cartoon filled tale of this person's life. Nothings too exciting, more like tid bits that could be interesting if you knew her or if it was a letter to you. Unfortunately, in 'zine format it seems to lack the kind of thing that really interests me. LO (Erin McWilliams/PO Box 137/Fairview Village, PA 19409-0137)

DIRIGIBLE #10 7x4 $2 40pgs.
Subtitled "Journal of Language Art" this booklet contains a variety of poem and prose styles. The editors maintain consistently high standards for the contents. All of the works are touched by academic discipline which tones down emotion and puts much emphasis on the techniques employed. You get some good looking word sculptures that explore places and psyches like Mary Winters' "Remnant at the Beach" which plays clams in the sand against corpses buried by the ocean and Kenneth Pobo's "Picture Sleeve"—a paean to the minutae of politics in a workplace. Leslie Woolf Hedley contributes a dose of dark humor in her short story "A Potential Case of Suicide" which chronicles the inability of a tortured philosopher to end his misery. SJS (101 Cottage St./New Haven, CT 06511)

DECEPTICON #4 5.5x8.5 $1 52pgs.
Oh, *Decepticon*, how you have grown. I remember when this was a tiny little thing, now the Johnathans have banded quite a few people together to write for their 'zine. There are about ten rather different columns to read, not just that thing on life... but how to live it? (Not the band, an ideology.) This issue interviews Pezz and their band, The Decepticons. There is also some interesting fiction and lots of not too clear photos. LO (Johnathan Lee/1479 Carr Ave./Memphis, TN 38104)

DIARY OF A MADMAN #1 5.5x8.5 free 48pgs.
Nice personal 'zine with numerous pleasant anecdotes from Jacob's existence. Cool. LO (PO Box 35347/Richmond, VA 23235)

DILEMMA #5 2x5 $1 44pgs.
A not so thrilling, pierced tongue in cheek, cool kid 'zine. What sets this apart from the mundane are the alternative methods of writing, including a Madlib, a short story in screenplay format and high literature in the form of a two page Gen X romance novel with some clever wording. In between these little gems are commentaries on cliques, vegan recipes, life in Orange County and music reviews. JLG (28441 Shrike Dr./Laguna Niguel, CA 92677)

DISTURBING THE PEACE #5 8.5x11 free 44pgs.
Music 'zine format of columns, (lots of) reviews, letters and interviews. This issue features Amebix, the Newtown Neurotics and Charles Bronson. The articles were fairly well written. I don't think I've seen previous issues of *Disturbing the Peace*, but I hope to see some future ones. LO (Stuart Schrader/9 Fenwick Rd./Whippany, NJ 07981)

DOGPRINT #10 8.5x11 $4 96pgs.
This issue includes interviews with the VSS, Braid, Locust, Charles Bronson and Matt Anderson of Gravity records. The band interviews are each about 3-4 pages and cover past history, lyric content and label situations pretty well. The conversation with Matton the current history and current status if Gravity as well as plenty of personal information. They are short but informative interviews. There are several pages of columns starting off the 'zine and a few pages of band pages scattered throughout. The remainder is filled with reviews and ads. Graphically, DP is good looking and easy to read. SJS (Lenny/PO Box 84/Suffern, NY 10901)

DREAM WHIP #8 4.25x5.5 $1 44pgs.
Diary 'zine with a beat poet style ramblings. Lots of anecdotes about driving and drinking way too much coffee. The layout is basic black and white, the whole focus is on the text anyway so that doesn't matter. At times I find this kind of thing really annoying, other times really insightful. You choose. LO (PO Box 53952/Lubbock, TX 79453)

DRINKING GASOLINE #1
5.5x8.5 $1 24pgs.
This one has a really nice cover art. Inside, the focus turns strictly to music as *Drinking Gasoline* quickly interviews Locust, Charles Bronson, Asshole Parade and Burned Up Bled Dry; which are fashioned after a typical interview style. The record reviews do this black-white alternation thing that reminds me of the classifieds in MRR. This short little read looks about a thousand times better than most 'zines. Thanks for that. LO (Lonnie/1806 Sanders/Poplar Bluffs, MO 63901)

stories/experiences with mental health/mental health related problems. I'd also receive a lot of letters from people wanting me to help them and to go so far as to diagnose them. That made me feel very uneasy and uncomfortable. That is one of the reasons I stopped doing a personal 'zine of such intensity. I mean, I hope I am not coming off as an ungrateful and egotistical person. I do appreciate the fact that people feel safe and comfortable with me to ask me very personal questions, but I did feel this sort of pressure that I couldn't deal with.

Johnny: Everybody who writes me seems to enjoy the 'zine, some people enjoy it so much and enjoy my art too much and it disturbs me a tad... of course, I enjoy praise. Who doesn't? I don't think I ever got a shitty review (that I know of), but some reviewers have questioned the authenticity of some of the stories. That sort of ticked me off. Just cuz they are boring they figure everybody else is, I guess.

Probe: It's pretty incredible. My mail is amazing. During the slow times that is what kept me going. I know that I have had a positive effect on a lot of people. There are also the people who just make comments like: "more naked chicks!" A certain amount of that is to be expected I guess. I try to keep *The Probe* a punk 'zine. I could sell more of them if I turned it into a sex/porn 'zine and marketed it through the sex industry instead of the punk scene. However, the people who are only interested in the photos are the most boring readers I have. I also don't like the glossed up, high heels, breast implants, heavy make-up image that dominates the sex industry. I don't own any porn mags other than my 'zine.

Sty: I don't think I get as much feedback as I used to. I don't know if I am maybe just romancing the "good ol' days" or whatever, but it seems like I used to have contact with a lot more people, used to hear more criticisms (both good and bad) about *Sty*. Mostly anymore when I get feedback it is positive, sometimes indifferent. Positive feedback is good, but when all you get is people saying, "I really liked your 'zine," and don't really tell you why, and don't tell you the things they didn't like, it gets frustrating. I love to hear what people think of my 'zine, but I also want to know what they like or hate about it specifically. But that's too much work. 'Zines are to be eaten up and then forgotten, not unlike a high school English assignment. So I'm happy with any feedback I get at all.

Simba: I mostly receive super positive feedback—I guess the people who hate it (those who voted it the worst 'zine the last 2 years in ***HeartattaCk***) don't tell me to my face that they hate it. It matters to me that those who are closest to me like it, especially those whom the writings are about. If I have their approval, then nothing else really matters. But usually they read the stuff I write about our relationships/my feelings as and when I write them, so they aren't surprised when I print them, though I think the thought of thousands of people reading it scares them. 3 years ago I was in Belgium and a Spanish kid called Carlos came up to me and said that he had read the article in *Simba* 7 about casual sex. He said that he used to think that promiscuity was bad, and that casual sex was wrong, but that after reading my article he now realized that it wasn't his place to judge others. That he could only choose for himself and that everyone else had the right to choose for themselves how much sex they had and with whom. And he thanked me for changing his mind and helping him to see that. Those sort of kids make all the work worthwhile, they make me feel like I am creating change and opening people's minds to new ideas and actually achieving something.

S&L: I get a lot of support and positive feedback—which is great. It's very encouraging to have people tell me that they were able to make contacts, meet really good friends, sell a lot of their records, get some pen-pals or mail from the contacts in S&L. It definitely inspires me to continue going. And fortunately just about the time when I get frustrated and have a low point in my inspiration someone will write me a letter and tell me how much inspiration my words in turn gave them, or else tell me how helpful something contained in S&L was for them, and then that one letter makes it all worthwhile for me and gives me the refueled energy I need to keep going for a while longer. And those few letters mean the absolute world to me. Because I generally have a positive tone in S&L, and it is not a confrontational paper, I generally don't get a lot of negative feedback. The only negative stuff is usually when someone doesn't like the criticisms I gave their band or 'zine. Basically I feel good about it all.

Contra.: I've always received pretty positive feedback, although I wish I'd get feedback with more substance—especially critical feedback. Maybe people are too busy, but I think it's important that people (especially 'zine-makers) communicate with each other. If someone sees a 'zine of value they should write the 'zine-maker and tell them what they honestly think—including what they don't like. It is hard to improve without honest feedback and communication. I definitely don't do it enough, but I've been trying to write 'zine-makers when something they do inspires or interests me. It takes a bit of time, but I think it is worth it. There are a ton of 'zines out there hardly worth writing about because the maker hasn't invested the time and thought into it—maybe they need to hear that, maybe those are the people we need to give feedback to the most.

ATR: Because *ATR* is not really a traditional 'zine, most of the feedback I have gotten has been verbal instead of written. While I have gotten some wonderfully detailed letters from kids who argue the theory back and forth with me (yeah I eat that shit up) most of the feedback is specifically verbal. A lot of it has been negative, for many of the reasons that I've already talked about. Many say it is inaccessible and elitist, others say that we are using the language of the oppressors to write about revolution. I can honestly say that I think some of the criticisms are accurate and I have listened intently to many people complaining about *ATR*. I think that my writing already has addressed many of those criticisms, specifically the language piece in the full-length *ATR*. I think that it is hard to straddle 2 worlds. It is hard to write academically and personally at the same time, yet I want to continue to use those words and to some extent that style while still being accessible and personal. I never want to lose the personal in the political. I never want to shut out the voices of others, so I do listen and respond to the criticisms. I even think that my future writing will reflect my thinking on these issues. Not that I still don't think that theory is important, but I want to be very clear on what I am saying and that the criticisms I am making, the problems that I am grappling with, are first and foremost my problems and criticisms of myself.

Spectacle: There are two kinds of feedback that I normally get. One kind is the basic "I really liked the 'zine, etc." and those are always nice to get. The other kind is from people who may have liked it overall but disagreed with an article or a column. Occasionally (but rarely) I get a stupid "you're an asshole" letter but I generally disregard those if they aren't backed up by intelligent discourse. Usually, though, people are rad and will want to debate something intelligently rather than call me names. That sort of debate and constructive criticism are welcome and appreciated. I've become great friends and had rad times with some people who have written because of the 'zine. That's amazing.

7) What sort of 'zines do you like?

Alien: I can't really categorize the kind of 'zines I like. I mean, I enjoy well written 'zines and it is a big plus when they are laid out nice. A couple 'zines I really enjoy are *Dangerfox*, *Burn Collector* and *Doris*. I also appreciate 'zines that focus on mental health issues, since that is what I focus on.

Johnny: I'm not crazy about music 'zines, although I always get MRR, I don't know why... I've been reading it for like 12 years or sumthin' and it has sort of become a cousin who you don't really like but you keep on inviting over for supper every month. Perhaps it's an addiction. I like 'zines about people doing neat stuff, well written, long 'zines about people doing neat stuff. I like anarchist 'zines that aren't all dogma and preachy. My favorites are *My Evil Twin Sister* and *Doris*. I like reading stuff that makes me laugh, but at the same time is socially aware. I liked *Scam*.

Migraine: 'Zines I love include *Fireball*, *King-Cat*, *Kittums*, *Burn Collector*, and *The Assassin*, *The Winer* and *59th Street*. I really love comic 'zines and mini-comics. I'd love to see more 'zines tackling fiction, there is definitely not enough of that.

RT: I like a lot of 'zines, mostly HC/punk 'zines that are music based but with a political edge. I grew up mainly on early MRR, and *Raising Hell*. Fave 'zines lately are *You're So Hideous* (what used to be *Raising Hell*), *Hell And Damnation*, *Why*, *Profane Existence*, *Aversion*, *Bald Cactus*, *Greedy Pigs*, *Zips and Chains*, etc.

Probe: Passionate, honest, funny, well written and it's anything goes after that. *I'm Johnny And I Don't Give A Fuck* is the best thing I've read in a while. I haven't been excited about 'zines as I used to be. A lot of my favorites kind of petered out. *Agree To Disagree* #3 was somewhat inspiring to me. It was not funny or well written, but the editor really puts his heart into it. Attitude, good or bad, makes for a good 'zine, too: *Change*, *Greedy Bastard*, *Second Guess*, *All the Answers*. I like all the mega-zines, like MRR, too.

DWGHST 'ZINE #1 7x10.5 $2.50 56pgs.
Nice very, very nice indeed. Pumped full of punk, politics and radical history. I was very impressed at the content when reading this 'zine to come across the radical history segments featuring Caesar Chavez, Emma Goldman and the U.S invasion of Timor. It seems that we know who these people are and where these things happen, but no one goes in depth enough and lets us know how crucial these people and things are to our movement. That's why this 'zine sticks out in my mind the most in my massive pile of 'zines. Band interview with The Strike. An excellent column on racial identity and superiority. *Dwgsht*, my subscription is on its way. CH (PO Box 28/Durham, NC 27702)

DROP OUT #5 news $1 16pgs.
Another installment of this cool themed 'zine. Going along with the title, *Drop Out* discusses and reports on dropping out of school, alternative schools, home schooling and the like. Very informative for those of us questioning what the hell we are doing wasting our time in class. *Drop Out* serves as a resource for anyone looking to find out more about non-traditional methods of schooling. An especially cool project. LO (Pam/1114 21st St./Sacramento, CA 95814)

ENPHASYS 'ZINE #2.1
5.5x8.5 $? 32pgs.
All in Italian. If you are looking to order this, use your best judgment as to what would be fair for postage. The cover claims Ian Mackaye, Peu Être, chaos, Darwinism for starters. There also seem to be quite a few record reviews and columns. LO (C.P. 238/1110 Aosta/Italy)

EARQUAKE #53-55 5.5x8.5 $2 24pgs.
These few issues continue along the same path *Earquake* has always gone. A music oriented 'zine all in French, similar to 'zines like MRR, PP or HaC. Issue #55 includes interviews with the Skalatones, Intrude, Scalplock and Matricle 77 and #53 includes Catweazle, Fake Hyppi, The Gain and Pure Impact. LO (Frédéric Leca/Le Ménil/88160 Thillot/France)

ED WARD 5.5x8.5 $2 28pgs.
Nice little DIY 'zine with an interview with Milo from the Descendants. It has a cool segment about about the propagated youth crisis. It was all about helping juvenile defenders stand up for what rights they supposedly hold in court and on the street. I liked because it doesn't seem that enough people know how the court room is run and how to avoid getting into more trouble. It talks about some of the things the state can do to you as punishment, community service, probation etc... CH (5553 181A St./Surrey, BC/V3S 7Z2/Canada)

EIGHTFOLD PATH #5 5.5x8.5 $2 52pgs.
My favorite 'zine of this issue. Visually it puts the focus on the text, but not in a way that made it seem like a text book. Minimalistic. All of the articles are especially well written and interesting. The pieces on nudity, therapists and this person's experience being a school teacher were some of my favorites. Totally thought provoking and cool. Get this 'zine. Awesome! LO (Laura & Daryl/Box 22172/Regina, SK/S4S 7H4/Canada)

FEAR NO LOVE #5 8.5x12 stamps 2pgs.
A hard core/sxe newsletter type thing about recent things going on both in this person's area and all over the world. There's also a few reviews and general news letter stuff. LO (PO Box 9351/CH-8306 Zürich/Switzerland)

FICTION #2 8.5x11 free 56pgs.
This 'zine is all about fiction obviously. More interviews than you can imagine. The bad thing about the incredible amount of interviews is that it gets kind of overwhelming at times. The good thing is that it exposes a great deal of artists that I, personally, have never heard of. Regardless, there are a plethora of resources here to take advantage of. From interviews with Eric Astor of Art Monk Construction to a bunch of interesting writers that I've never heard of. *Fiction* gives its second birth to a great 'zine. Just don't try to read it all in one sitting. Pick it up for your daily exposure to something new and interesting. ABB (717 S. Mill Ave. Suite 8/Tempe, AZ 85284)

FRIEND OF MINE #5 5.5x8.5 $1 32pgs.
It took me a bit to figure out weather this person was mocking a Christian 'zine or if it really was one. As I read on I found the latter to be true. The editor is highly involved in the Christian hardcore scene, and that shows itself in this work. Letters from similarly minded people (for the most part) as well as interviews. This issue interviews the national director of Rock For Life and Blaster the Rocket Boy. There is also reviews and news. I know very little about the Christian hardcore scene, so I can't say weather or not this is a good resource. LO (Jeremy/1749 Old Creek Trail/Birmingham, AL 35216)

FISTFUCKED #3 8.5x11 $2 26pgs.
The cover of this 'zine shows a nun lifting weights while masturbating. Hmmm...? This is a sex 'zine which features, among other things, Heidi's masturbating techniques (one including crochet hooks?!?), there's also a story about anal sex that sounds like it came right out of the pages of *Hustler*. Stories about tampons, warrior sperm and circumcision can all be found in the pages of *Fistfucked*. Interesting... MARK (Heidi Riches/PO Box 34/Listowel, ON/N4W 3H2/Canada)

FROM GREENBACKS TO GREEN... 8.5x11 $2 44pgs.
I wrote two dollars as this price because I wasn't certain how much this person would want for a copy and it seemed fair. There was none listed because this is a copy of a senior thesis, not exactly a 'zine. But seeing how this thesis is all about the hardcore scene, it is more of a 'zine than some other things I've read for this issue. I didn't necessarily agree with everything in here, but I thought as a whole it is a pretty cool project. For those of you willing to do lengthy reading, it's pretty interesting. LO (Ann/1940 Stirling Dr./Lansdale, PA 19446)

THE FUTURE PHATNESS #4 8.5x11 free 20pgs.
Not much on layout but some interesting short stories here by a guy name Jarvis Slacks. His writing has a definite action/comic book feel to it. Fun stuff with a lot of potential. MARK (Unreal Productions/2010A Fall Dr./Wilmington, NC 28401)

Dogprint: Well, I like fanzines that cover a variety of bands, not your usual HC stuff. I love crazy emo, grind core, and mellow emo, so if a publication covers those styles, then I am really into it, and it sure makes my day. I like personal 'zines as well; at times you come across some good writings.

Sty: I like 'zines that are unique, 'zines that stand out from the huge, giant pile of complete shit. I've gotten really picky about 'zines I like to read. As much as I like 'zines, I don't really sit down and devour 'zines anymore. I can only do that with a very few. I like the classic personal/travel 'zine, such as *Cometbus*. I love theme-specific 'zines such as *Dishwasher*, *Guinea Pig Zero* and *Xtra Tuf*. I love 'zines like *Story of My Scab* that are kind of in a no-man's land. And skate 'zines such as *Pool Dust* and *D.A.M.* that still mix punk and skating, that make me love skating they way I did when I was 15. I like 'zines that don't always take themselves too seriously, that like to have fun and the fun pours off the pages. That's rare. And I like 'zines that are smart about whatever they are trying to be smart about, be it traveling, music, playing pinball, fishing in Alaska, whatever. I like more serious 'zines like *Fucktooth*, but I have to moderate those with looser 'zines. This is coming out sounding a lot more precise and serious then I think it should. I like 'zines that catch my attention, grab me by the throat and don't let go till I finish the last page and I want to go back for more. That's what a great 'zines is about.

Simba: I don't really read many 'zines. I like *HeartattaCk* and *Handbook for Revolutionaries*. I only like 'zines which hold my attention, and not many do really. I only ever read interviews if I know the kids they are with, and I hardly ever read reviews. I skim columns, reading the first paragraphs and then seeing if it holds my attention. David Sandstrom's column in *Handbook for Revolutionaries* is the best thing I have read in years. I prefer books to be honest.

S&L: First of all I like 'zines that are unique and different. I look for character and personality—something that makes a 'zine stand out from the others. Initially that would be a good layout and design. When I flip through a 'zine I like to see a lot of text and feel like there is enough to hold my attention for a long afternoon or car ride. When I actually sit down to read a 'zine I like to have a strong sense of the person who is writing it, so I do like personal stuff, or at least some personality. My favorite 'zines are those that are a combination of punk/hc music, sociopolitical or thoughtful ideas, graphics and artwork and good layouts, a strong personal touch and the feeling of inspiration and excitement. The 'zines that get me really going are those that I can really relate to and that usually comes from someone who is writing about things that they are obsessed, inspired and passionate about. The 2 examples that come to mind are *Fucktooth* and *Spectacle*. And it's always nice when a 'zine I really like that covers all of these things also comes out with some regularity because then it also is something that you can count on and continue to get information with on a timely manner.

Contra.: I like some music and personal 'zines, but mostly I am attracted to political zines. (Surprise!) The political 'zines I like aren't too dogmatic, are honest, illustrate an exploration of what the 'zine-creator believes in, but still shows an interest in others' ideas and opinions. 'Zines that are adamant about belief systems but unwilling to consider opposing viewpoints should not be trusted. No viewpoint is so completely right that it can't be reconsidered and fine-tuned through debate and discussion. It seems that the fool that believes in their absolute righteousness usually finds a new fad to follow in a couple of years anyway.

ATR: Damn, I love all kinds of 'zines. I love tiny personal 'zines, I love 'zines that talk shit, I love political 'zines, I love picture 'zines, I love str8edge 'zines, I love bigger newsprint MRR type 'zines. For a while I was kinda sick of the band interviews, the reviews and all that kind of stuff that most 'zines are about, yet I'm rediscovering my love for reading someone else's opinion on the music I listen to, or the 'zines I read. Even stupid interviews or stupid 'zines I still read because I'm into the fact that somebody is trying to create something. For the most part I kinda stay with 'zines done by punk rock or hardcore kids and sometimes I do prefer a 'zine if they never even mention bands or music at all. I would say that the 'zines I read most consistently are *Spectacle*, *Inside Front*, *Retrogression*, *Fucktooth*, personal 'zines that my friends or kids I've met do, and *HeartattaCk*.

Spectacle: I like 'zines that people have put a lot of effort and time into. I like the "more than music" oriented 'zines. Too many 'zines I see have boring and pointless band interviews, too many ads, poor editing, and just bad writing overall. If you do a 'zine, please spend some time and energy on it. As I said before, layout and design are very important. That aside, I like writing that tells a good story and that makes me think.

As a person who does a personal 'zine, how do you feel about the vulnerability that goes with it? What are the positive and negative experiences you've had? How do you feel about being classified as a girl/grrl 'zine?

Alien: I used to love it. I loved the fact that I could spill my guts on paper and print up hundreds of copies of it. I didn't feel safe talking about it (I was a teenager in high school who locked herself in her room all the time), but for some reason I felt safe printing my feelings. Now I hate it. I like privacy. I don't like the idea that so many people know the in's and out's of my mind. I've grown in the past years and I know how to communicate my "crazy" feelings verbally, so I really don't need (or want to) do it in a 'zine. I still feel that people kind of expect it out of me, expect me to write about my traumas. I guess people get off on it or something in one way or another (for good or bad reasons). And sometimes I even think that vulnerability, pain, and craziness is glamorized and thus depersonalized. I got caught into that fucked up trip.

I really don't think much about it, though. When I do think about it I feel I don't have any problems with it. I am a girl who does a 'zine and I think it is important to note that since so many things are boy dominated.

Simba: I think it comes with the territory; i.e., it's not going to be a very good personal 'zine if the writer or editor is scared of feeling vulnerable. As a writer you have to make the decision about what to print and what to keep in your diary. I fuck up sometimes, but that's okay. The fact remains that no one ever really knows who things are about, so that gains me an awful lot of privacy. They may speculate, but they never really know. I am an extremely open person, not the sort who lets it all out on paper and can't communicate in the flesh. So I don't really consider it being vulnerable in that sense anyway. I don't tell people anything that really makes me vulnerable, that's the stuff I save for those I truly trust.

I think one negative side of things is that because I write a personal 'zine people automatically think that they "know" me when they have never met me. They make all kind of assumptions, and think that we are already friends before they've met me. On the other hand, sometimes this works in my favor and people think I am awesome and intense and smart before they meet me, and they specifically seek me out because they want to be friends with me. I have met some truly wonderful people because of this.

I don't really see myself with in this genre. Most of the "girl" 'zines are done by precisely that—girls. I have been doing *Simba* for 5 years and whilst the early ones may have been more in line with that genre, I was never doing it as a cathartic experience, an empowering one, or a means of communicating amongst grrls. I have been a feminist since I was 12, and I have come a long way, and I don't really think that the 3rd grade political rants that most "grrl" 'zines seem to be about are very related to *Simba*. That's not to say that they aren't important for girls finding their way/developing in life and hardcore, for I think these 'zines are really important for precisely these things. Or to say that Simba doesn't contain feminism, because the whole thing comes that from that perspective, my perspective. It comes down to the fact that I'm 26. I am not a girl. I am a woman.

With the nudity and some of the articles, many people have called *The Probe* offensive. How do you think offensiveness relates to the magazine?

Probe: Okay, a lot of people seem to believe that photos of naked women are inherently sexist. There are many misconceptions that go along with this so I am going to answer this question from different angles. The first misconception is that girls who take their clothes off are somehow bimbos who have let themselves be exploited either for money or for some need of attention from the male gender. I think this attitude toward women is actually more sexist than anything in *The Probe*. There are different reasons women will take their clothes off for photos and doing so shouldn't lead anybody to think that these women are somehow less intelligent or more needy. In fact, if anything the truth is exactly the opposite. Just about every single girl who has been featured in *The Probe* has been extremely intelligent and fiercely independent. This isn't because I have anything against bimbo girls who want to get naked. I never actively seek out or pay girls to pose for *The Probe*. It's strictly their own personal choice. Girls who are afraid other girls will call them sluts or worry that guys will think they are

FRUITCAKE #6 5.5x8.5 free 12pgs.
Short 'zine telling the tales of this punk's teen years in a miserable little town; plus reviews. LO (Robb Watson/133 A Dana Dr./Oxford, OH 45056)

GOD AND TEXAS 5.5x8.5 $1 40pgs.
This is quite possibly the most excruciating 'zine for me to read this issue. The articles try to talk about things like oppression or taking a cheerleader to the prom, but only succeed in babbling to the point where I start speed reading just to forgo the pain of reading the entire article. I might have received the special hand colored issue, since it looks like a five year old got a hold of it. The pages are all fucked up, there are extra notes in the margins (in crayon) to help the reader (though I found them unhelpful) and the layout leaves much to be desired. In short, if this 'zine ever comes in for review again I am going to do my best to give it to another reviewer. LO (4051 Barrancas Ave. #146/Pensacola, FL 32507)

GULLIBLE #12 5.5x8.5 $1 44pgs.
Chris seems like a pretty crazy kid. Lots of stories of pranks, scams, sneaking into places at night, exploring, adventures, etc. Submissions round it out somewhat, as do the personal politics pieces and the article about Gomorrah. Ends with a few pages of reviews. Richmond sounds fun. He wants to trade mix tapes, your 60 minute tape gets his. EW (Chris Terry/PO Box 4909/Richmond, VA 23220)

HAZLO TU MISMO #2 8.5x11 50¢ 16pgs.
Reminds me of the very 'zine you are currently holding in your hands. This a good 'zine for a good scene. Friends I have and have met me tell about the strong scene in South America and this is a good example of it. Interviews with Vieja Escuela, Dead Stool Pigeon, Hablan Por La Espalda and Operation: Cliff Calvin. George Tabb's column translated into Spanish and a load of others by their own crew dealing with racism, hypocrisy and the scene in South America. Lots of familiar faces grace these pages like Rhythm Collision and others. CH (CC 213 Suc 12 (B)/ (1412) Buenos Aires/Argentina)

HELD LIKE SOUND #2 8.5x11 $2 80pgs.
Music 'zine focusing on the more indie side of emo rock. The layout is pretty good and they have lots of good photos, so your eyes don't get insulted. There are, of course, a few columns and reviews and ads; but more than anything else there are interviews. This issue features The Promise Ring, The Dismemberment Plan, Franklin, Tarluma, Dianogah, The Get Up Kids and many more. They all are pretty short, like the kind of thing you would find in *Punk Planet*, which to me seem more like bios. LO (PO Box 2291/Kensington, MD 20891)

HERE BE DRAGONS #1
5.5x8.5 $? 40pgs.
Mike and Eric put out a personal 'zine with, in their words, somewhat of a socialist/communist slant. I guess I found the political ideas pushed here a little stagnant and not very challenging. The format is attractive and readable, mostly type, and contains some cut-and-paste here and there. Some pieces deal with things like how not to get screwed by your bank, work stories from the graveyard shift in a grocery store, and the people you deal with answering phones for a bank. I enjoyed these parts for their personal-story nature, and they reminded me of cool work-related items you might see in *Temp Slave* or *Dishwasher*. Daily events in the authors' lives tend to inspire much of the writing, which provides a nice reflective atmosphere. Most of the 'zine was enjoyable, and some of the book reviews and miscellaneous tid-bits were informative and interesting. The overall feel of this 'zine is that of a nice, personal effort that borders on naivete at times, particularly with the political overtones. 1ST (Mike Q. Roth/2036 Wendover St. Apt. 4/Pittsburgh, PA 15217)

HOT ROD SUICIDE #1 8.5x11 $2 40pgs.
A music fanzine covering much around the Richmond, VA area. It's a typed, fairly cut'n'paste job with photos from various shows and interviews with 500$fine, Avail and Scott Beibin of Bloodlink Records. Music and 'zine reviews make up nearly half of this, but they're fairly detailed and well written, not the "this totally roxxx buy it now!!!" variety. 1ST (Andrew Necci/PO Box 4909/Richmond, VA 23220)

ICE 9 #5 8.5x11 $? 40pgs.
Boring layout, boring content. Interviews with Das Klown, AFI, Saint James Infirmary, Haulin' Ass, and D-Cons, reviews too. The white trash story was fairly amusing, but the rest put me to sleep. MARK (PO Box 6737/Fullerton, CA 92834)

I DEFY #5 8.6x11 $2 96pgs.
A really lengthy read. I enjoyed the editor's articles on the Cold War, Consumerism and living a simpler lifestyle. Written in a style similar to *Con(tra)science*, the articles give lots of information in an academic, yet easy to read, fashion. After these there are pages and pages of reviews, as well as interviews with Grade, By the Grace of God, Hot Water Music and Faultline. The editor then goes into more pages of text entitled "The Emo Files," which I enjoyed. Finally, there is a Song of Kerman/You and I tour diary. This person put a lot of time and effort into his/her 'zine and it really shows. With ninety-six pages of text (and no ads!) this is quite a work. I wish more people cared about their 'zines like this person appears to. LO (Casey Boland/721 Corlies Ave. W/Allenhurst, NJ 07711)

INCONSISTENCY #1/#2 $4 96pgs.
German music 'zine reminiscent of *Anti-Matter*. Lots of pictures and ads. Interviews with Damnation A.D., Catharsis, Bloodlet, Ascension, Karl of Earth Crisis, Downset, Vision of Disorder, Indescision, Ensign, Trustkill and Trial. As well as pieces on truth and nutrition, as well as plenty of reviews. LO (Robin Staps/Oldauer Heuweg 29/29313 Hambuehren/Germany)

INNOCENCE REGAINED #1 5.5x8.5 $? 64pgs.
Aside from the pictures of graffiti and behind the cut and pasted icons of popular culture, this person writes about the evils of society. Personal dissatisfaction about sexuality and sexism, a critique of the way class has been strangely credited within the punk community, an article and cartoon about animal treatment before the slaughter, a piece on advertising and much more. I was surprised by how well this 'zine was done. Nice job. LO (PO Box 13274/Chicago, IL 60613)

trashy don't pose for *The Probe*. On the other hand, girls who are self confident and don't give a flying fuck if someone doesn't approve are going to do it. The reasons for posing vary. Pam (of issue #1, not #6) did it because she came from a strict Christian family with a military father and it was her way to be rebellious. You could say she found it "empowering." Actually, the most common reason I get from girls who don't pose is that their insecure boyfriends don't want them to. Women who are more independent will tell their boyfriends to go take a hike if they don't like it. Either that or they'll find a different boyfriend who isn't such a wuss.

Another misconception is that girls that pose naked are being exploited. When I take photos of a girl for *The Probe* I don't make them sign any sort of release giving me the rights to their photos. This is extremely rare for any photographer or magazine to do because basically I can be sued at any time for printing their photos. I'm not saying it will never happen, but I'm not worried because almost every girl who has been in *The Probe* has been a good friend of mine. I want them to be happy about appearing in *The Probe*. So far not one girl has told me she regrets do it. If I made money off *The Probe* I would pay for nude photos. Still, I wouldn't want anyone doing it just for the money. If it's not any fun for them I'm not going to enjoy it either. I don't want to feel like I am exploiting anybody.

Another problem people have is that I'm using sex to sell my 'zine and records. I think that most people are swayed by the argument that women in our society are objectified enough already and don't want to see it in the punk scene too. The ironic thing about people who object to the "use of the female form" to sell 'zines and records is that they end up angering the girls who appear in the photos more than anybody else. Liz got pissed off anytime some 'zine reviewer made a derogatory comment about putting her on the cover of my first 7". She wasn't even naked. The photo rocked, but people objected to the fact that she was female. Where do you draw the line? Does female sexuality in punk have to be kept completely in the closet? Is it okay for lesbians? My argument is that I've done it in good taste. People are going to object to a recent 7" I put out with a naked girl on the cover. Even I'm a little less confident about this one, but I really like the photo. To be honest, I can't think of anything more eye catching and enjoyable than to look at the female form. It's not just for men either. I had that record sitting out on the table at a show in Orange County a few nights ago and this girl picked it up and said, "That's awesome!" I didn't ask her why she said that, but she was probably appreciative of the fact that someone was willing to do it. A lot of girls are put off by the sexual repression within the punk and hardcore scenes. Judging by the large amount of positive mail I get from female readers, I think I've struck a chord with a lot of women who feel this way.

Ironically, the most common detractors are the sensitive males who give *The Probe* the cold shoulder because they think it will score the some PC points with the women. A typical example happened the other day at my friend's house where this guy was visiting from out of town. Someone introduced him to me and said, "He's the guy that does *The Probe*." When he said he wasn't familiar with *The Probe* someone tossed him a copy. There were about 4 girls in the room. Immediately he looked perplexed and somewhat nervously fumbled around with it, barely giving it a glance. Obviously he felt uncomfortable that there were girls watching his reaction. Then he said, "Uh, it looks impressive. I don't know if I approve of the use of women..." Immediately my eyes started to roll and everybody laughed. I've had to go through that song and dance so many times now that I don't bother. Now that I have Rockass as a partner I ask her to deal with new store employees or buyers who don't know what to make of *The Probe*. A common line is: "Personally, I don't have any problem with it, but..." Someone is always afraid they're going to get feminists crawling down their back for accepting it. If you look at my last few reviews in some of the bigger 'zines like ***HeartattaCk*** and MRR you'll find the sensitive male disclaimer. They don't give *The Probe* a bad review, but they'll throw in the sensitive male line. Like the guy from J-Church who reviewed *The Probe* #5 in MRR and he said that the way I presented the photos of Jeanette among the record reviews bothered him because her image was treated as merely a decoration. Of course when Jeanette read that she said, "What a dork!" The recent MRR review for #6 stated: "Well written, but annoying stories about fucking" which is a rather crass take on my girl reviews. He said that the punk rock coverage was great, but he wasn't onto the "porn." The truth is I actually get the most positive remarks about my girl review from females.

In closing I should probably mention the clueless frat boy reactions to *The Probe* actually annoy me more than the sensitive guy comments. It's just that I have to deal with a lot of sensitive males in the punk scene. Hopefully these guys can learn that you don't have to be asexual to be sensitive. Sex is not a cause of sexism and neither is sexuality.

There's a lot more I could say about related gender politics and questions concerning "body image," but I won't go on any longer. Crap, I just remembered the whole "more photos of naked men" complaint, too. Most people who make this request seem to want it more out of fairness than an actual desire to see naked men. Most of the sincere requests come from gay males. For them I've started a little network where they can write each other and trade photos of each other's penises (they almost never send me a photos that include their faces and I don't like printing photos without faces—of women either). I've mailed out dozens of naked photos of myself to various gay males who have made such a request after seeing my photo in #5, but no girls have requested them. I think that there is a lot of truth to the belief that women are less visually stimulated than men are. When I get good male photos I print them, but they are harder to come by and I am not really inspired to do them myself. However, instead of girl reviews, next issue Jessica from *Yard Wide Yarns* 'zine will be be doing boy reviews so that should add a little gender balance.

Slug & Lettuce **combines the contents of a music 'zine and a personal 'zine. Do you sometimes find those two sides of the project vying for more attention? Most 'zines die out after a few years; how have you kept it going for this long?**

S&L: Well yes and no. There are those people who like what I have to say and read only my column, or all the columns and none of the music related stuff, and then there are those who read just the classifieds and look and the photos, etc. And because I get such clear divisions in the responses I get from people—I think that the balance of the two works out pretty good. I wouldn't want to eliminate one or the other—obviously I feel both have a place in the whole. I always wish that I had more space to include more columns and articles and artwork, and those sections are currently more interesting and exciting for me. But I also always need more space for the reviews and the classifieds. Because I am limited to a certain number of pages based on the financial aspects of it (the ads cover the printing and more pages costs more and also increases the postage—which doesn't work), I therefore have to work with the allotted pages and find a balance. It's only really starting to become a problem now because I am getting so much stuff for review that not only can I not deal with all the stuff, but there is not room for any *more* reviews. So in the future I am going to have to be that much pickier about the stuff that I review and make sure to allot a certain amount of space for the columns and other parts. Besides the space competition though, I really enjoy the balance of the two sections. I have friends who read S&L just to find out what I'm up to because it's like a letter from me. And I think that a lot of people who are interested in bands can read one of the columns and maybe be exposed to a new thought—so I think it works out well.

I'm obsessed. I'm a compulsive workaholic and I am driven by a love of working on my 'zine. It is definitely satisfying to work on something that you know you created. Sometimes I'm really not sure why I've been able to keep it going for so long, except of course the obvious reason is because I work really hard and refuse to give up. Like I said before, I think I'm lucky in that just when I feel a little bit discouraged I get a really awesome letter which literally makes me feel that the whole thing is worthwhile. Sometimes I think it would be impossible to quit because it has such a momentum of it's own. In the first few years there were times when I moved and didn't think I'd be able to continue, but I would get mail and I think that there was always a combination of obligation and self-satisfaction in keeping it going that formed a momentum which found a way to continue. When I moved to NYC I didn't think I could keep it going, but I instead concentrated on the one page 'zine, and it became a starting point. Currently, S&L kinda takes care of itself—at least with a momentum. Sometimes I have to remind myself that I'm my own "boss" and I don't actually HAVE TO do anything on any given day. But then when I think I'll let a deadline slide for a week or two so that my life can be sane and less hectic so many people continually ask me on a daily basis "when is the new issue coming out?" that it pushes me to really bust my ass and get it done. It's a combination of

IN PLAIN WORDS #4 5.5x8.5 $? 24pgs.
Adam presents us with summations of his world, life, and emotions: discussing masturbation in front of others, school, unintelligible emotional stuff, family, love, the downsizing of environmental activism (scary) and a detoxification program I'm wanting to try. Also included is writing from a non-punk about music & art. Not too interesting, but means well. EW (Adam Van Slyke/401 W. Kennedy Blvd./Box 829/Tampa, FL 33606)

I STAND ALONE #9 8.5x11 $2 48pgs.
Straight edge style music 'zine. Includes a few reviews and interviews with Rick Healy of 25 Ta Life, a hardcore kid called ExMxSx, Ferret records, Prayer for an Angel, Bound and Stretch Armstrong. Plus there are numerous articles and columns from the editor and some contributors. Not bad. LO (Adele/PO Box 321/Buckner, KY 40010)

INTERNATIONAL STRAIGHT EDGE BULLETIN #23 5.5x8.5 $3 32pgs.
Lots and lots of information from all over the globe pertaining to sxe hardcore. Like a music magazine, this bulletin has columns, letters, reviews, scene reports and interviews throughout. This issue features SC, Catweazle and Libertad Perdida. LO (Y. Boisléve/B.P. 7523/35075 Rennes Cedex 3/France)

INTERPOL TIMES #12
8.5x11 $3 68pgs.
Music and article based magazine. Interviews with MU330, Crunch, Buglite and Integrity. Many of the pieces focus on religion in this issue. Unfortunately, they were mainly amateur in thought. LO (EA/2 Curuch Meadow/Surbiton, Surrey/KT6 5EW/UK)

INVISIBLE MAN #1 5.5x8.5 free 6pgs.
A twenty year old in crisis. Thoughts about relationships, Tao and everything invading his/her life. I get the feeling this person started typing in frustration one day and this 'zine was born from that delineation. LO (Forbes/PO Box 3489/Silver Spring, MD 20918)

I THREW UP MY BIRTHDAY CAKE #1
8x6 $? 36pgs.
This 'zine is all about art. It is done by 5 people who work on other 'zines but have decided to do a collaboration. Everyone has done a very beautiful job on their little sections. I really like the drawings done by Mike *Scenery*, it reminds me of Egon Schiele's stuff. And also Whitney *Alien* did a very nice job on describing the five different cities she has lived in. The other people did very neat looking things too. I'm not an art critic so I don't really know what else I can say other than it is very aesthetically pleasing. 33b (1892A Market St./San Francisco, CA 94102)

JOIN KAO #5 8.5x11 $2 32pgs.
Really cool magazine from Denmark. The contents are similar to HaC, they do interviews with Boris, Logical Nonsense, Harsh and Phased 4°F, lots of reviews and have columns. I especially like their columns and the piece on figuring out just what the hell noise music is. *Join Kao* is sort of like *Punk Planet*, since it has a very modern layout and fiction stories, but exceeds it in so many ways. Especially since they are able to combine a truly cool looking layout with legibility as well. Kudos to them. LO (Box 2003/9100 AB/Denmark)

JOY OF SLAVERY #1 8.5x11 $1 28pgs.
If you want to laugh, you better check this 'zine out. From the infamous short longs to video game reviews to a great story about rectal suppositories this 'zine does its best to exploit the work place in a witty and sarcastic way. It even has a nice, concise interview with Guy Picciotto. Mexican Wrestling too! Get this, laugh, and enjoy a little insight into the life of an interesting person. ABB (Jesse/PO Box 6/Richmond, VA 23218-0006)

KISS OFF #1 5.5x8.5 free 44pgs.
As shabby as this project was I enjoyed reading it. Their stories about the downward spiral of their lives was somehow amusing and I only found myself skipping ahead a little bit. These are the stories of these young men's lives, their hard luck, adolescence and much more. LO (26 Absiniboine Dr./Nepean, ON/K2E 5R7/Canada)

K COMPOSITE #6 8.5x11 $2 32pgs.
This is something like a journal of everyday life in Louisville. What you get are interviews that examine intimate thoughts and opinions of some Louisville folks. Dishwashing, Mars expeditions, CNN, being interviewed, movies, Atari, shoplifting, traffic conditions and Kelly Gregory are a few of the topics raised. The layout techniques employed mimic teen fashion magazines with artfully posed photos of folks interviewed and large blocks of text next to large photos for dramatic black and white graphic effect. It's all done with the best of ironic intentions. Folks interviewed include EJ Kellerman, Matthew Loeser, Jason Noble, Joey Yates and Hilary Newton. Also included are overviews of the lives of Ben Franklin and Abe Lincoln, cartoons, odd facts about crime statistics, peanut butter, obscure inventors and some advertisements that mesh with ironic tone of *K Composite* so well that they might be made up. SJS (PO Box 43551/Louisville, KY 40253)

LAUGHING ALL THE WAY TO THE COPY STORE #1 3x5.5 free 15pgs.
This person hasn't quite mastered the two sided copy. Essentially this is a little peek into someone's notebook. Someone who scribbles on about the gaps in our lives, uselessness of buying records that lack meaning, how pushing air verifies our existence, and much more. LO (Bruce/PO Box 4353/Greensboro, NC 27404)

LIE BULL #16 8.5x11 $? 16pgs.
Photocopied and stapled in the corner, this is a cut'n'paste massacre that is an obvious attempt at instant slack. Includes many alien-oriented graphics and ads along with some SubGenius art. I had a chuckle here and there, especially from "Sloppy's Mom Reviews the Classics," a summary of parental reactions to a few punk rec's, undoubtably played too loud on the Emerson stereo in the living room. Other material includes ultra-Christian rants and nuggets of information, like a cool "Eco-depth Gauge" graphic reprinted *from These EXIT Times*. I wouldn't read it for the record or 'zine reviews, but for the creative nuttiness fashioned in a fluxes sort of way. 1ST (Box 62/Gilberisville, PA 19525)

knowing that people have ads they paid for that have a timely need to get printed, and people are expecting to get their copies at certain times and the bottom line is of course that I want to get the thing done because it always feels good to have that feeling of completion—even if it really only lasts for the 24 hours that it's at the printer because that is really the only time when I feel caught up and that there is no obligatory thing that I could or should be doing. I think the bottom line really is that I'm obsessed and set really high standards for myself and then push myself to always go further. And at the end of the day, I kinda laugh and think—Wow, shit! I've been doing this here fanzine for 11 years which is almost forever. And sometimes I don't think I even realize what a monster I've created, but I do feel really good that all the hard work has paid off in a sense of accomplishment and satisfaction.

How do you feel about the charge that music 'zines lack personality? Do you consider your 'zine work?

RT: I think music 'zines can be full of character, a lot depends on the editor and what they put into it. If someone's a good writer, or if someone has a good sense of humor, these things can come out in the 'zine. I'd say that variation is good in 'zines, personal/emo 'zines can be difficult to read if there's nothing but the editors own feelings etc., it can be hard to relate if you don't know the editor. Then again I haven't read too many personal 'zines, so perhaps I am not the best person to judge. I just think that personal 'zines that are nothing else can be a bit boring, just as music 'zines with nothing but music can be a bit boring. Spice it up a bit!

No, I don't consider my 'zine work at all. It is a hobby or a pastime that I do for enjoyment, although I could spend as much time doing it as a full-time job. But somehow I squeeze in the 'zine and my distro activities while also working full-time in a job. I wouldn't want the 'zine to be "work" or for money, as I'd be losing control over what I do, I'd be thinking of how I am going to feed myself etc., and the enjoyment would be lost. I should point out that the scene in the UK is quite small, and all the 'zines I mentioned earlier are DIY, as far as I know there are no HC/punk editors who are being paid for their 'zines. The only way I consider my 'zine work is in the fact that I am trying to work for the scene, to help the scene or keep it going. That's the way it'll stay.

Dogprint: Well, I don't believe a "music" 'zine can be distinguished from an "emo/personal" 'zine to the point of saying that it lacks personal characteristics. No, I don't think that is true at all. Whatever fanzine you may do, it is always a labor of love (90% of the time) and even if you only deal with bands, interviews and reviews, your 'zine is a part of you, and for this reason it is related to you as a person. That does not mean that certain personal aspects of your personality will show through the pages of the 'zine, but it is unfair to say that only a strictly personal 'zine contains elements of yourself. Sure, some music 'zines, even some "big ones," have only interviews and reviews, and as much as I don't like that, there's always the editor's touch in them. For this simple reason, they do carry personal elements in them, but again, this is not the rule for very 'zine out there. *Dogprint*, I believe, is a mix of both aspects. I do band interviews and reviews of sorts, but I tend to include personal writing in DP and definitely "emo" things to the overall layout and outlook of DP.

I don't really know what you mean by "...your 'zine work." I think you're thinking one needs a 9 to 5 approach to do a publication like DP. And, yes, in that case, it is work, pretty much full time, to tell you the truth. I just quit my full-time job in search of a better one; something that is "more me." And that "me" definitely has something to do with working for a magazine, editing things, doing layouts and so on, which is a big part of me and definitely something I've achieved by doing DP. I certainly do not make a living off my 'zine. Actually, I still lose some money with it. If I cover my cost, I consider myself happy. The main problem with doing a publication like mine is that distros never pay you! So anyway, I was saying that until a week ago—on top of my 40 hours per week job—I used to put in at least 30 to 35 hours weekly on DP, and that means having almost 2 full-time jobs, while getting paid by only one! It'd be nice if one day I'll be able to do what I love most (doing DP and the label) and make enough to get by. Until then, and even if that status will never be achieved, DP will remain my labor of love.

***Con(tra)science* is definitely more academic than other 'zines. Could you talk about the idea of education within the 'zine network?**

Contra.: I hesitate to call my writing academic. I have never really learned to do real, thorough, academic research and hope to develop my research skills further. I guess *Contrascience* is received as being relatively academic in comparison to most 'zines in the punk community, but that doesn't seem too hard when I look at most 'zines. I walk away from only a handful of 'zines feeling like I gained something from having read them.

I look for, and am excited by, 2 things in 'zines: 1) a good interview/discussion with a person who has something to offer from their personal life experiences, ideas, etc. (being in a band does not necessarily signify a good interview candidate); 2) an article that represents a point of view or idea thoroughly. I want to read about what the person found out while coming to their position on the topic and see the supporting information that helped them get there. Tirades can be okay, if supported and if they don't go to far. Most 'zines are filled with pages of unsubstantiated, poorly represented opinions backed with a whole lot of anger. The person making a tirade may be right, but I just don't see such an approach to expressing opinions really attracting the attention of new people. I am angry about the issues I cover in my 'zine, but I try to channel that anger into constructive approaches to talking about those issues.

Screaming your beliefs at someone usually does no one any good and only proves to drive them away. I guess this is where education comes into the picture of 'zines. I think 'zines can be educational, but I don't think there are many 'zines that are very successful at doing it. I'm not even sure if many 'zine-makers create 'zines with that goal in mind. I'm not saying they have to, but I do think political 'zines are somewhat useless if they aren't thinking about the way they can educate their readers. Many 'zines cover political issues, but simple editorializing doesn't do enough for me. If punks are supposed to be so cynical and questioning than why do 'zine-makers fill pages with unsupported opinions? Who's going to believe them?

I think 'zines should be about providing a forum for ideas and people that are shut out of the mainstream media. However, I believe that for 'zines to be a truly effective alternative to mainstream media, they must present themselves much more seriously with the hope that a 'zine article can be taken as seriously by the reader in making their own informed opinion as an article by a news magazine at the news stand. The reader must feel that you really believe in what you are writing, yet respect them enough to weigh the facts and your opinion and come up with their own beliefs. (If you do a good enough job they will hopefully come out on your side of the issue.) Part of this respect is shown by listing the sources from your research because it allowed the reader to explore further on their own. Attempting full disclosure (I say "attempting" because I don't believe it is fully possible) is something the mainstream media outlets rarely do. I believe this illustrates a great deal of disrespect. Big media is swayed by advertisers, politics, etc., but they never tell you this. In my opinion, the mainstream media's disrespect for the viewer/reader can make a truly honest 'zine seem that much more inviting, educational, effective, and more of a challenge to the mainstream media.

Addresses:
Alien - Whitney (PO Box 11752/Portland, OR 97211)
I'm Johnny And I Don't Give A Fuck - Andy (PO Box 21533/1850 Commercial Dr./Vancouver, BC/V5N 4A0/Canada)
Migraine - Ian Lynam (PO Box 2337/Berkeley, CA 94702)
ATR - Eric Boehme (118 Raritan Ave./Highland Park, NJ 08904)
Ripping Thrash - Steve (PO Box 152/Burton on Trent/Staffs/DE14 1XX/England)
The Probe - Aaron Muentz (PO Box 5068/Pleasanton, CA 94566)
Dogprint - Lenny (PO Box 84/Suffern, NY 10901)
Sty 'Zine - Icki (PO Box 2192/Bloomington, IN 47402)
Simba - Vique Martin (PO Box 340/Leeds/LS4 2XU/England)
Slug & Lettuce - Christine (PO Box 2067/Peter Stuy. Stn./New York, NY 10009-8914)
Contrascience - Bryan Alft (PO Box 8344/Minneapolis, MN 55408-0344)
Spectacle - Theo Witsell (1010 Scott St./Little Rock, AR 72202)



THE LETTERS OF PAL EDISON... (MR.EDISON) #6 5.5x8.5 $? 72pgs.
This is a collection of short stories written by Jack Duckworth. He recently moved from a small town to Vancouver and that change seems to have stirred up some desire to explore his recent past in writing. There is a brief piece on his process of adjusting to new surroundings that starts off this issue and it ends with a long piece described as "a fictionalization of the last four and a half years of my sorry life." The narrator of this story begins as a somewhat innocent early high school kid, experiences many growing pains and ends up understanding just how different he is from all the other people he knows as friends. The other stories included are not autobiographical. One is contributed by a fellow 'zine publisher and tells of a guy in search of punk rock nirvana. The other stories are impressionist mixes of words and emotions or fable like essays in which Jack writes about the many ways people squander their passions and suffocate their human feelings just to play an acceptable role in materialist mainstream culture. The best thing about the stories is that they do not get bogged down in angst and self pity. The author has accepted responsibility for his life and his actions. This is really worth finding and reading. SJS (Jack Duckworth/1204 Brantwood Rd./North Vancouver, BC/V7R 1G5/Canada)

LOUDER THAN BOMBS #2/#3
8.5x11 free 2pgs.
Flyer 'zine about hardcore news and this boy's life, plus a band picture for each issue. Info on the Connecticut scene and going to school in Rhode Island. EW (Dan/45 Coe Ave./Stratford, CT 06497)

LOOK THE OTHER WAY #5 5.5x8.5 $2 20pgs.
A five minute read. I had a really hard time making out much of the text and handwriting due to the poor copy job. Most of the writing tends to fall into the creative writing about various thoughts category. The only thing that was really legible were the reviews, and I don't really care about most reviews. (Yes, I see the irony.) Too bad. LO (Greg/PO Box 8138/Victoria, BC/V8W 3R8/Canada)

LIBERACION ANIMAL LIBERACION HUMANA 9x11 $2 4pgs.
This is a bulletin about animal rights from Spain. I couldn't find a Spanish speaking HaC reviewer to give me any extra insight before I wrote this, so I can't say much more than that. The letter attached explains that it is from a collective that works on animal rights issues and A.L.F. type activities in Spain. If you are looking for any information about this, I would suggest contacting these people. LO (Luis/Apartado 24/037 Código Postal/28080 Madrid/Spain)

MAKE IT SO #1 5.5x8.5 $1 36pgs.
No, this isn't a Star Trek 'zine. One interview that really interested me was the one done with a person with Narcolepsy. Pretty cool. There are also interviews with Monorchid and Regulator Watts, as well as reviews and plenty of fun stories about this person—including one about his fascination with and confusion over feminine shampoo. LO (Vishal Gujadhur/4975 Walnut Walk/Dayton, OH 45429)

MATB NAPRAKA #63/64 5.5x8.5 $3 142pgs.
Well I know I can't read Polish, but who cares when you know the universal language of punk rock. Spectacular pictures and extremely high quality. This 'zine never fails to impress me. Some recognizable band names are, Ebola... and that's about it, but that doesn't matter because this 'zine is the best put together, most appealing to the eye, and all around coolest 'zine I have seen. It doesn't matter what language you speak or read because this thing is so illustrated it doesn't matter. 10 circle A's to *Matb Naprakа*!! CH (PO Box 67/81-806 Sopot 6/Poland)

MEDIA BLITZ #2 6.5x8.5 $1 20pgs.
Crazy little cut and paste 'zine about the teen years and drunken mishaps of this one punk kid. The poor guy worked at Wendy's. Being such he also talks about music: venues, stores and bands from NY as well as doing some reviews. There are interviews with the Newtown Neurotics and the Unseen, but they are reprints from other 'zines. LO (Neal Terminal/63 Purdue St./Staten Island, NY 10314)

MEDIA BLITZ #1 5.5x7.5 $1 20pgs.
This one got a little mangled in the mail. The cut and paste layout strained my eyes after a while but I was able to persevere. The bulk of it is rant-style articles on why this person doesn't like peace punks, Chumbawamba on TV, the editor's stutter, Princess Diana, school and Jim Jones. Though this person tended to ramble on and I was constantly distracted by the cartoon in the margins, I enjoyed reading this 'zine. LO (Neal/63 Purdue St./Staten Island, NY 10314)

MISANTHROPE #7 5.5x8.5 $1 20pgs.
Part of *Misanthrope* collects various newspaper clippings that depict the state of law enforcement and prison conditions around the world. Articles written for this issue include essays on what it means to be governed and the similarities between today's prisoners and slaves in the 19th century. The centerpiece here is an article about the day to day life in a Florida prison written by an inmate about to be released. He discusses prisons as money making institutions and how they rely on a constant supply of prisoners among other disturbing observations. SJS (1059 6th Lane N./Naples, FL 34102)

MOLTOV 8.5x12 $? 6pgs.
The header reads "Boletin de Contrainformation" and I am guessing that means it is a source of alternative news. All in Spanish. LO (Apdo. 14409/28080 Madrid/Spain)

MOTION SICKNESS 8.5x11 free 60pgs.
Yes, someone finally admits it. In a world of MRR look alikes, these guys have the huevos to admit it. Interviews with UK Subs, Quincy Punx, Thrall, Jen Angel, Blanks 77, Gaza Strippers and Naked Aggression. I really liked the column on nutrition. It's extremely helpful especially now with lots of vegan and vegetarian practices within the scene currently. But the main event of all main events The Millwaukee Metal Fest!! Hell yeah, we all have metal tendencies, but this is awesome. It's venom man metal excitement. I highly suggest getting this; it's fun, informative, punk rock and cool. CH (PO Box 24277/St. Louis, MO 63130)

MONTICULE #1/#2 8x6 $2 16pgs.
One big page folded so that it seems like a bunch of small pages. All in French. The two issues I saw have reviews, small columns, interviews with Spawn, Alcatraz, L'invention de Morel. I don't really want to say much more than that since, seeing as how I don't speak French, I am not really sure what is in there. I recognize many of the names in here so it seems like it might be pretty good. LO (Cazes Seb & Lauria Séverine/5 Rue Jeanne D'arc/16000 Angoulême/France)

MUDDLE #12 8.5x11 $2 100pgs.
Informational music magazine which features Mineral, Tsunami, Barry Black, Milhouse, Roadside Monument and Boy Sets Fire just for starters. Since John Yates did the cover, they also have a John Yates tribute section with two of his latest designs. The people who do this one have a good sense of humor as well as design. Nothing is too sloppy. I liked the page dedicated to trashed Shades Apart. This issue comes with a free Frodus flexi, too. LO (PO Box 621/Ithaca, NY 14851-0621)

MURDER #27 8.5x12 IRC 2pgs.
Newsletter in French. Reviews, interviews and photos on one piece of paper. We received a few issues of this one, so it seems to come out pretty regularly. LO (Oliver Lacoste/Lagrange/33550 Capian/France)

MY DREAMS WILL NEVER COME TRUE #6
5.5x8.5 $? 16pgs.
I hate this kind of wanking poetic poop. "I saw her and stars fell out of the sky and I fell asleep crying with the rain thinking about her..." etc., or something to that effect. Excuse me while I lose my lunch. MARK (Dan Mohtiak/9064 Cantershire Ave./Bremerton, WA 98311)

NATURAL MYSTIC #5 8.5x12 $2 12pgs.
A strange mix between a music 'zine and information 'zine and *The Probe*. There are interviews with Mindblock and 720°, a scene report, articles on curing a yeast infection and a naked photo that comes with it. You can take it out and put it on your wall. They want people to learn about their scene—and send nude photos. LO (Checco/C.C. 3893/Correo Central (1000)/Argentina)

9 AND A HALF LEFT #3 5.5x8.5 75¢ 40pgs.
Bits and pieces from Mike's life, this is almost like a collection of his journal entries. Lonely boy late-night ramblings, work stories and other personal nuggets make up the greater part of this 'zine. My favorite part was the origin of the 'zine's title. Ouch! MARK (Mike Rodermann/2011 Richland #1/Lakewood, OH 44107)

THE NEW EXPERIMENT #3/IF THE BIBLE TOLD YOU TO JUMP OFF A CLIFF... #1
5.5x8.5 $2 56pgs.
The most interesting articles in NE, a political 'zine, are on communism and youth poverty. ITB... has a more personal slant to it, with a funny story about a pyromaniac science teacher, a discussion on Man Afraid and suicide, and a piece on the tricky topic of gender. The problem that I had with this 'zine was aesthetic. Fifty pages of the same straight text and six pages of hard to discern photos for two 'zines with multiple topics... it becomes a big blur, but not in the Wooh Who, "Track 2" kind of way. JLG (Chad/4006 Lakeview Ave./Regina, SK/S4S 1H9/Canada)

NO SCHOOL #2 8.5x11 $2 24pgs.
A 'zine supporting anarchist philosophy and the punk rock 'zine. Scene reports, factory farming, music and 'zine reviews, rants and interviews with H-Block and Direction fill most of the pages. A lot of info about the scene of the pacific rim. LO (Phil/PO Box 6387/Te Aro/Wellington, Aotearoa/New Zealand)

NOT FAR ENOUGH #1 4x6 50¢ 22pgs.
A nice pocket-sized 'zine from Halifax, Canada with personal writings on feminism, animal rights and basic political ideas. The lofty goal, "to demonstrate how much work needs to be done in order to create a world free of sexism, racism, classism..." leaves it somewhat scattered about. The writing clings a little too much to generalizations, such as the "meat- and dairy-consuming patriarchy" that forces our world of rather abundant gradations into a black-and-white perspective. I did like the sincerity of the writer, and I can identify with the need to set some basic starting points for further ventures. Overall, the goals of this are commendable, and I'm sure the ideas presented here will be fleshed out in future works. There is a pleasant write-in interview with Submission Hold, who add some nice garlic recipes. 1ST (no address)

NOTHING LEFT #6 8.5x11 $1 80pgs.
Another music magazine. It follows the general format of reviews, interviews and columns. Interviews with The Blacktop Cadence, Tramlaw, Ethel Meserve, Jejune, Beta Minus Mechanic, Hot Water Music (and a tour diary from them), Camber and Crank records. The layout reminded me of the earlier issues of *Extent* fanzine. LO (PO Box 1073/Wilkes-Barre, PA 18703)

OCTOBER 23, 4004 B.C., 9AM
8.5x11 $1 20pgs.
This cut'n'paste personal 'zine chronicles the some of the events and misadventures of a suburban Orange County guy as he finishes up with high school. Mike Immature tells of tormenting jocks and streaking supermarkets. He writes a long essay that looks back over his high school experience and compares them with his expectations. With considerable introspection he reviews what he really got out of the last four years of his life. Funny in parts, and not so elsewhere. This is a pretty clear headed 'zine from a guy who asks some tough questions of himself. SJS (33122 Santiago/Dana Point, CA 92629)

ONE QUIET VOICE #3.5 8.5x11 free 2pgs.
A nice little one-pager. Thomas writes about the little things in life that help make our day good or bad. There's also a bit on how litter sucks, a small handful of reviews and more. A nice quick read and you can't beat the price. MARK (PO Box 2172/Alameda, CA 94501-0215)

OTAKU #3 5.25x4.25 $1 72pgs.
The facts and events of the life of Jeff Otaku chronicled in letters from friends, a travel journal, and long descriptions of his many meanderings into and throughout Ottawa. The issue begins with the arrival of spring which Jeff sees as a season of new possibilities and horizons. He takes the reader along on his walks and bus rides in search of an adventure or new experience. The most impressive part of these stories is how adeptly Jeff describes the interactions of himself and other folks within the streets and spaces of a city. Coffee shops, record stores, punk clubs, art galleries, diners and parks of Ottawa are the settings for most of these stories of friendship and memories being created. The letters from friends in far corners of the world use similar means to describe their own travels and experiences in and around Vancouver and Miyazaki, Japan. This is a wonderful 'zine that explores the relationships between places and memories and emotions. SJS (Jeffrey Miller/114 Canter Blvd./Nepean, ON/K2G 2M7/Canada)

ONCE SO CLOSE #2 8.5x12 IRC 4pgs.
Pushing a little further beyond the newsletter size (with 2 pages) this quick read is done to spread a little information and some thoughts. Most of the newsletter is taken up by columns, all expressing how they are trying to get more out of the scene than the surface things it provides. These people seem to really care about the roots and reasons for hardcore—which is always nice to see. LO (Inge Hoevestein/239-6C/6708 AK Wageningen/Holland)

ONE EYE AT THE DOOR #1 7x9 $2 24pgs.
Definitely the most visually striking thing I've reviewed so far, Elias uses minimalist precepts and space in a way I have never seen before; it's very effective and impressing. The cover is of cardboard-like material and features a die cut on the front. The artfulness is never overwhelming, it leaves you wanting for more. He interviews Trusty, Dan from the *My Dreams Will Never Come True* 'zine, Charles Maggio of Gern Blandsten and At The Gates; all of which sparked my interest in the subjects, which I suppose is the purpose of interviews, but so rarely occurs that it makes it all the more exciting. A writing by Tim Platz is the only other item contained here, which makes for not too much content, but quality always far outweighs quantity, at least for me, and especially in this case. EW (Elias Araya/Ovrebesvars, Gatan 3/41129 Goteburg/Sweden)

OLD GOAT 'ZINE #1 5.5x8.5 $1 28pgs.
Rants and reviews up the ying-yang plus a interview with Morticite. The most interesting things was a reprint of an article about AIDS from *Schnuff* 'zine. LO (Kevin/1117 Purcell Ave./Cincinnati, OH 45205)

PASAZER #9 5.75x8.25 $? 176pgs.
This is more a book than a 'zine; jam packed full of interviews, reviews, columns, some ads, but interviews mostly. Unfortunately for me, every word is in Polish. The only parts I could really enjoy were the fucked up looking comics, from a style or artist I've seen before, which seem to be exclusively Polish. Crazy weird. I'm sure this 'zine is huge in Poland. If I could read it I'd probably be really into it. EW (no address)

PASS THE PORK #4/#5 5.5x8.5 donation 24pgs.
This is a personal 'zine put together by Missi, a high school senior from NY. She deals with many vegan issues; animal rights, diet, vegan contacts around the world and the like. Issue #3 is almost entirely reprints of articles and information dealing with living vegan. Issues #4 and #5 are made up of contributions from friends and essays of more personal content by Missi. It is good to see how she brings the 'zine into focus. Number 4 has poems, comics, essays on damage caused from drug use, more vegan info, punk, feminism, plus a few rants. Number 5 includes even more contributions from Missi's pals, poems, comics and essays on myriad topics; sugar, punk, vegan protein intake, fast food and more rants. PTP is for reading and definitely worth seeking out. SJS (51 S. Campbell/Valparaiso, IN 46383)

PENALTY BOX FANZINE #1 4x5 50¢+SASE 16pgs.
A quick, entertaining read featuring little stories by various hardcore folks (Ray Cappo, Ryan Hoffman, etc.). Good shit in a small package. MARK (Ronnie Little/PO Box 217/Colmar, PA 18915)

PEPPERPOT #3 5.5x8.5 $2 40pgs.
A cool mishmash of serious and not so serious stories. There's fun excerpts from the travel diaries of a couple of freight train hoppers. There's a true story of about nightmare job in the Yukon. A hilarious story about stalking Robert Plant. There's also tips on raising a child, some vegan recipes, herbal medicines and much more. Excellent!!! I seriously recommend sending for this 'zine. MARK (Kate/RR6-S15-C20/Gibson, BC/V0N 1VO/Canada)

PERSONALITY LIBERATION FRONT #1
8.5x11 $3 32pgs.
A brash and out there 'zine about the frustration these punks feel. Lots of rants on topics such as men making uncalled for and lewd comments, I.Q. tests, homophobia and sexism in our suxiety. (As they call it.) There is also a long piece about the writing of Poppy Z. Brite, hangover and "late" period cures, plus a Pauline Manson dart board. Very high tempered and emotionally charged. The energy in this 'zine is amazing, unfortunately the randomness of the rants and unorganized feel of the 'zine sort of works against them. LO (Kylie & Kath/PO Box 3023/Sth. Brisbane, BC/4101/Australia)

PHYTE FANZINE #1 8.5x11 $2 40pgs.
Finally, Phyte comes out with his own forum for speaking his mind. Fully equipped with in depth interviews with Trial and 400 Years, columns on safe sex and style, a Botch and Ink and Dagger summer tour diary and reviews of the latest Pickle Patch shows; *Phyte Fanzine* #1 provides an adequate source for new discoveries pertaining to the local, national and global hardcore scene. The interviews are perhaps the best aspect to this 'zine. Instead of the standard question and answer, Phyte ventures off into in depth conversations concerning the bands' motives, lives and music. The interviews reveal the more relevant aspects to all the issues associated with being in a band and letting your life be consumed by what you love and believe in. This I find particularly special because it breaks down the barriers that seem to exist between people who are in bands and people who are not in bands, opening and strengthening the lines of communication. It lacks funny contributions from Michael O'Brien, funny contributions from Ron Wood and more contributions period. I'll give him some leeway because it's his first issue. The layout rules. What do you expect, he works at the Big Blue Satan and knows how to exploit it. ABB (PO Box 14228/Santa Barbara, CA 93107)

PxOx #7 5.5x8.5 free 6pgs.
This is the nonsensical issue. The editor has decided to do an issue dedicated to the meaninglessness he sees around in punk rock and other places. It took me about half an hour to read this, even though it was short, because the thing honestly makes no sense. In fact, it is incredibly hard to follow. For those of you willing to put some serious concentration into exploring this issue, it could be interesting. Those of you just looking for entertainment will no doubt find it annoying and toss it aside. Greg promises the next on will be back on a meaningful track. LO (PO Box 36/Saratoga Springs, NY 12866)

THE POTATO OF INJUSTICE #1 5.5x8.5 $1 42pgs.
Not bad for a first issue. Aside from the interviews with Assfactor 4 (possibly recopied from *Spectacle* 'zine), Avail, Despise You and Anti-Flag there are a few articles on things like bicycle safety and plenty of weird things cut out from newspapers and Christian pamphlets. LO (Robert Bell/123 CR 320/Berryville, AR 72616)

PRAYER BOOK FOR THE MURDERER
4.25x5.5 free 12pgs.
A quick little read by Nathan Christiancy. Arty little prose about life, not quite cheesy or nonsensical enough to be Antioch Arrow lyrics, but definitely on the verge. Yet another in the long line of 'zine that would be so much better if I knew the person. LO (no address)

PROFANE EXISTENCE #33 8.5x11 $2 40pgs.
The threat punk resource 'zine for aspiring political punx grinds out another product packed with info. As always, a great blend of alternative news reports, calls for action and reviews. Part of the issue was devoted to accounts of the police riot that led to the closing of Minneapolis' Bombshelter venue as well as other police brutality episodes, such as the beating of two Haitian immigrants by NYC cops. *Profane Existence* excels in pulling together information from a variety of regional, national and world-wide organizations, and true to its action-directed mandate, provides plenty of information or addresses for the reader to follow up with. The 'zine reviews again reflect diversity and action, emphasizing an international flavor including reviews of one or two 'zines written in Spanish. This issue includes an extensive interview with Dystopia and two intelligent columns. Check PE out if you haven't already, there's something in it for nearly anyone. 1ST (PO Box 8722/Minneapolis, MN 55408)

PYRENO #7 8.5x12 $3 60pgs.
Hardcore music magazine from Sweden (in Swedish) that features Integrity, The Promise Ring, Subzero, Catalyst Records, Uncle, Ten Yard Fight and much more. Plenty of reviews and other interesting looking articles on topics like Jackie Chan and Noam Chomsky. It looks very nice. If I could read Swedish, I think I would read this. LO (Morgan Larsson/Lagmansgatsan 9C/46237 Vänersborg/Sweden)

RAVENN #5 5.5x8.5 $1 32pgs.
One of the things I like about this 'zine is the art. It is so nice to see someone actually drawing his/her own illustrations, rather than just using clip art. Number five of *Ravenn* has an interview with Vegans For Life, some reviews, plenty of nice vegan recipes, lots of poetry and a few short articles. The pieces are quite personal, especially the poetry, no surprise there. Not bad. LO (Ben Quirk/1920-101 Eyric Ct./Raleigh, NC 27606)

THE REAL LIFE DIARY OF A BOY #6
5.5x8.5 $1.50 24pgs.
This is the all photo installment of a 'zine pack the editor is putting together. Issue #6 is an easily followed, visual history of this person's life. Future issues will embellish upon this theme with text, filling out the 'zine pack. If you send them $1.50 you will supposedly get the whole pack. LO (Philippe/221 Oakcrest Dr./Wilmington, NC 28403)

REBUILDING THE SELF RESPECT #2
8.5x11 $? 36pgs.
Interviews with A Sometimes Promise, Mike Hartsfield, Impel, lots of photos and some poetry. The editor seems to have a "devil may care" youthful outlook, as the picture section titled "the boyz" is the best example of the style of this 'zine. On the back cover it says "I have nothing more profound to say." I couldn't agree more. LO (7945 E. Salinas Ct./Orange, CA 92869)

REFUSE 5.5x8.5 $? 16pgs.
Well thought out and politically minded. Lots of cool little altered ads like real war 30mm scale model figures, new wounded soldier, traumatized child, new body bag, civilian and dead infant. Puts a cool twist on the glorification of war towards small children. It also takes a good stance on not smoking cigarettes, which I don't see enough people doing right now. Also included is a print out "The Revolutionary Caechism" written by Nechayev which deals with the aspects of being a revolutionary towards yourself, your friends and towards society. Very impressive. CH (no address)

RETROGRESSION #12 8.5x11 $2 56pgs.
Apparently the last issue of this 'zine. Ads, reviews, letters, photos plus articles on grassroots movements like Food Not Bombs and Critical Mass, capital punishment, nuclear waste, love, the minimum wage bill, how to think, and more. There is also an interview with Anti-Flag. LO (Brian Hull/104 Newport Ave./Attleboro, M 02703)

RIPPING THRASH #14 6x8.5 $1 44pgs.
This is a great music fanzine from England with an attractive DIY cut and paste/computer layout, covering mostly crusty punk and hardcore. I really enjoyed the international emphasis of the reviews and interviews, as well as some of the features. There seems to be quite a bit from Slovenia and Croatia, including two scene reports from Slovenia. There are a few personal writings here and there, and a piece on poverty in Canada. Most of the interviews tend to be postal-sounding, but are cool for getting a feel for some diverse scenes. Bands interviewed include Disorganized (Sweden), Assert (England?), Global Holocaust (Canada) and Rot (Brazil). The interview with Forca Macabra (A Finnish band, "influenced by Brazilian hardcore which sings in Portuguese") was pretty cool because it helped me understand just why it is that so many freakin' bands from around the globe sing in English. It also pretty much summed up the variety here! Another great feature is "Round up," kind of a list of stuff great stuff the author has recently bought, traded, or found in a brown paper bag on the street. There's some good ads and such, too. This is a pretty rad 'zine. 1ST (Steve/PO Box 152/Burton-On-Trent/Staffs DE14 1XX/England)

664 #2 8.5x11 $2 56pgs.
Another well written issue put out by these guys. This time around there are interviews with Ire, the VSS, Monorchid, 97a and In/Humanity. Plus there is some nice personal stuff written by the editors—my favorite being, of course, the mullet article which is very funny. There is also loads of band pictures, record reviews and some 'zine reviews. 33b (Jay/1775 Bard Ln./East Meadow, NY 11554)

SAGE WAYS #3 8.5x11 $1 50pgs.
This is a 'zine form a New Jersey hardcore guy. This issue contains short interviews with Knapsack and Mineral and longer interviews with Mike of Troubleman and Jessica of Hyper PR. The remainder of the 'zine is made up of essays and opinion pieces. One contributor writes about calling crap by its real name. The editor contributes rants about animal rights, death penalty, money and memories. He spends a good deal of time worried about what his future holds and seems concerned that his best times might be in his past. It is the sort of angst inspired by thinking that you are getting old. Hopefully he will get over it. SJS (55 Waker Ave./Allentown, NJ 08501)

SECOND CHOICE #2 8.5x11 $2 32pgs.
This 2nd installment emerges, even after a fire had destroyed the original layout. Now that's commitment to a 'zine. I liked the articles/stories in here, personal, short and sweet. There are also some scene news, reviews and interviews with Redemption 87, Teamwork Records and Ensign. LO (PO Box 7607/Hackettstown, NJ 07840-7067)

STUDIES IN HUNGER 4.25x5.5 50¢/trade 28pgs.
Poems, mostly having to do with the hunger/eating theme. Same guy who did *America?*, so some of the material has that gallivanting around Europe pseudo-cultural/literary feel to it. I like. EW (Travis/PO Box 13077/Gainesville, FL 32604)

SICKNESS OF KNOWLEDGE #1 8x6 $1 12pgs.
Mostly just doodle art or photos of famous people with incriminating speech bubbles, poetry and a few rants. LO (no address)

SIT PROPERLY #1 5.5x8.5 32¢/trade 24pgs.
Written by a Krishna devotee having a crisis in faith, this is not your typical 'zine. At times it sounds like he's trying to fool himself. It's got some cute pictures of cows though. Kind of hard to relate to, but yet not. EW (Bhakta Eric S./PO Box 30/New Berlin, PA 17855-0030)

SIVULLINEN 3/97 8.5x12 $1/IRC 2pgs.
Newsletter with very short articles. Lots of ads. Basically an informational resource for getting in touch with some people in Finland. LO (Jouni Vaarakangas/Kaarelantie 86 B 28/00420 Helsinki/Finland)

SKINNY MAGAZINE #7 5.5x8.5 stamps/trade 16pgs.
Short personal 'zine that flows through all sorts of questions of human nature. Most of the pieces seem to float from thought to thought, sometimes straying from the topic so badly that I found myself annoyed. There is also poetry which, I'm sorry, is hard to pull off when you are just randomly sending your 'zine in to review. My suggestion to this person is to try to stay more focused. I think that would improve the 'zine overall. LO (Melissa Wabnitz/2612 Kings Rd./Moore, OK 73160)

SKINNY #5 8.5x5.5 $1 16pgs.
Melissa lives in Oklahoma. Melissa goes to high school. Melissa likes to dissect pigs and smash things. Read all about it in Melissa's 'zine, *Skinny*. MARK (Melissa Wabnitz/2612 Kings Rd./Moore, OK 73160)

SLAVE #1 8x10 $2 62pgs.
Something about this 'zine reminds me of *Icarus Was Right*, which is a compliment. This issue has the recurring theme of Jesus Christ as the reason for our enslavement. Not exactly the way you think, but it's still a good point. They interview Kilara, Coalesce, Rick Spencer and do much more in terms of short articles and such. Topics include television, abortion and public education. Pretty good. LO (PO Box 10093/Greensboro, NC 27404)

SLIVER #2 8.5X11 $3 96pgs.
Sliver, what do you expect it's *Sliver*. This is only their 2nd issue and it has accumulated an incredible amount of columns, interviews and write-ups, you know 'zine stuff. The columns are really well done. The only bad thing is that there aren't enough. I was surprised with the depth of thought and research reflected in some of the columns. It's nice to see such an effort put forth in 'zine column writing as opposed to the irrational angst we so often see. The interviews with Botch, Ink and Dagger, Kiss it Goodbye, Snapcase, Limp Bizkit and Man Will Surrender do a great job of exposing diverse and somewhat unknown bands. The layout is cool, but takes a while to get used to it. *Sliver* has definitely got a lot to offer. ABB (27 Commercial St./Gloucester, MA 01930)

SLUG AND LETTUCE #49 news 55¢ 24pgs.
Another great issue of the punk rock times featuring three of my favorite bands... The Casualties, The Varukers and Charles Bronson (R.I.P). As always our hostess tells us a cool little story about touring. Tons of cool pictures, tons of cool reviews and tons of classifieds. The punk rock recycler. CH (PO Box 2067/Peter Stuy. Stn./New York, NY 01109-8914)

SLUG & LETTUCE #51 news 55¢ 12pgs.
Christine shares some thoughts and feelings on her recent move to Richmond. There's columns with political and environmental themes, as well as a shit load of punk rock book, record and 'zine reviews. MARK (Christine Boarts/PO Box 26632/Richmond, VA 23261-6632)

SOMA #1 5.5x8.5 free 24pgs.
A small 'zine of political writings and essays. The publisher, Matt, provides information on the history of Peru's MRTA movement and Georgia's murderous School of the Americas. Essays include musings on the nature of American capitalism and technology. He ends with a recommendation to try finding some good food growing wild. SJS (Matt Wallace/1321 Old County Rd./Daphne, AL 36526)

SOUNDS CELEBRATING RESISTANCE #4
news free 16pgs.
This paper is dedicated to informing others about all the different kinds of political music out there. Originally, this person was interested more in punk rock, but as times changed and bands became more apolitical his/her tastes changed. Now the editor is fueled with expanding and supporting the political rock scene. I call it a scene though it crosses many genres. Issue #4 covers KRS 1, Scott Mx Turner, Positively Negative, Lavender Underground and more. LO (PO Box 191715/Sacramento, CA 98519-1715)

STARGAZER 5.5x8.5 $? 48pgs.
Falling into the personal 'zine category while also maintaining a high level of thought, not just slipping into some poetry of black and white xerox copied images. (Though *Stargazer* does dabble in art in its own way.) The real highlight of this 'zine, for me, was the interview the editor did with herself. Maybe the premise sounds silly, but the interview format really worked well in getting across some of her more complex ideas. This 'zine is from somewhere in this town, though apparently done by someone I have never met, though after reading this 'zine I'd like to. We unfortunately lost the envelope that might have given me a little more information about this one. LO (no address)

STRAIGHT FORCE #2 8.5x11 $? 40pgs.
In this newsprint publication the author and subjects dis on emo, p.c., punks, metal, "fags" and non-sXe kids, you know, whatever isn't just like them or within their realm of interests. Interviews with Follow Through and Good Riddance, pictures of bands, graffiti, "sellouts" and "losers," plus reviews and ads fill up this disgrace to tree pulp. The whole attitude and content of this 'zine can be summated in this quote from Floorpunch included at the end: "People who are sXe and don't call themselves sXe are fucking gay. They're one step away from taking a dick in the ass." EW (49 Crestdale Rd./Glastonbury, CT 06033)

STY 'ZINE #26 5.5x8.5 $1 36pgs.
The sordid tale of being a guinea pig for the betterment of science. Not really the usual *Sty 'Zine* fare, but well told and well done. This issue looks especially good. If you haven't checked out an issue of this 'zine yet, I suggest doing so. Even with the self-defeating, yet realistic, things Icki says in the 'zine interview, he makes a damn fine 'zine. LO (PO Box 2192/Bloomington, IN 47402-2192)

SOUND VIEWS #47 8.5x11 $2 48pgs.
Sound Views continues to focus on NY's vast underground music scene... ska, punk, pop, hardcore, etc. *Sound Views* covers it all. This issue features Furious George, Crown Of Thorns, Orange Street, Phoebe Legere and a whole bunch more. MARK (PO Box 23523/Brooklyn, NY 11202-3523)

SOUND VIEWS #48 8.5x11 $2 48pgs.
The folks over at *Sound Views* are busy little beavers, seems like every time I blink, there's a new issue out. Number 48 chats with Stab City, Maximum Penalty, Baba Olatunji, The Pilfers and a lot more. MARK (PO Box 23523/Brooklyn, NY 11202-3523)

SUB-PULSE #4 $2 56pgs.
Music 'zine featuring Avail, The Queers, Tuesday, Screw 32 and The Strike. Also included are reviews, photos, comics, letters, columns and pieces on leaving a hometown, the police and working. LO (Daniel Kingery/2412 Slayback St./Urbana, IL 61802)

SUBVERSION #5 5.5x8.5 $2 48pgs.
Damn, I should have given this on to Mark. *Subversion* has a sort of personal yet dry rant style that runs throughout. In fact, in response to a reader wanting more personal pieces he wrote this anecdote about seeing the Presidential motorcade. I don't think that is exactly what they wanted, Mr. Rogers. I did, however, like the letter slagging *Punk Planet*. Anyway, this issue features article on being pro-choice, education, his gambling habit, micro breweries and lots of reviews. LO (PO Box 320141/San Francisco, CA 94132)

SUENO UN MUNDO #3 5.5x8.5 $? 16pgs.
I don't really know what's in here per se since this is in Spanish. The Spanish speaking HaC staffers have sort of deserted me this issue so please bear with me. There seems to be a Propagandhi interview and some political articles. LO (Francisco Raffo/Calle 43#592/C.P. (1900) La Plate/Argentina)

SUR LE VIF PRIS 8.5x5.5 $2 32pgs.
All in French. This one features Rhythm Collision, Drop Dead, Merel and Rhythm Activism. They all seem to be write-ups, not really interviews, just band information. There are also a few recipes and addresses of 'zines, labels, distros, etc. LO (Vincent Troplain/29 Rue Le Nostre/76000 Rouen/France)

SYSTEM #4 8.5x11 $2 26pgs.
A little rough around the edges, this 'zine fashions itself after *Anti-Matter* in layout with a heavy sXe feel. Interviews include Cave In, Safe and Sound, Reaction, and As I Bleed. LO (Jim/8 Moulton Terrace/Danvers, MA 01923)

TEN THINGS JESUS WANTS YOU TO KNOW # 17 8.5x11 $2 64pgs.
One good punk rock read with cool pictures and reviews and helpful hints and tricks. Interviews with Dead and Gone, Anti-flag, The Diaboliks, Steve Caballero, The Loud Mouth and Dead And Gone. Packed full of punk rock Oi! CH (8315 Lake City Way NE #192/Seattle, WA 98115)

THIRTY-ONE FANZINE #1 5.5x8.5 free 16pgs.
The scene, punk, sXe, bands, style, skate boarding and his opinions thereof in short little impotent rants. The layout on all pages, including the cover, consists of the cover from the last HaC. You'd think after thirty-one years he'd be able to come up with something more engaging than this. EW (PO Box 55603/Hayward, CA 94545)

THIS IS HOW THE WORLD ENDS #5/#6
4.25x5.5 64¢ 20pgs.
A few artsy black and white pages dealing with personal torment, or whatever else occurred to the editor while writing this short 'zine. S/he delineates frustrations, loves and ideas. This person's writing style tends to just flow from topic to topic. I found myself grazing trough each piece, never really conscious of where I began or where I was within the 'zine. Each of the issues are similar in theme. LO (PO Box 125/Macdona, TX 78054)

TILT #7 5.5x8.5 $? 80pgs.
This Belgian 'zine is tightly packed with opinion pieces, interviews and reviews from a very opinionated guy named Bart. The interviews, which take up about half the pages, were either conducted via mail or in person. The progress of these interviews is surprisingly smooth given the confrontational and occasionally accusatory questions Bart poses, which is testament to the intelligence of the folks involved. His questions almost entirely revolve around how the band or label defines and maintains their independent/DIY status and what, if any, compromises they are willing to make. Sometimes the interviews have the feel of a grand inquisition. You do end up with a pretty well defined feel for these folks' personal philosophies on hardcore, straight edge, DIY, community and other concerns of punk culture. People who took part in these interviews are Alians from Poland, Martin of Los Crudos, Peter of Crucial Response, D.D.I. of Italy, Hiatus, Juggling Jugulars and Mainstrike. Among the other pieces is an essay on propaganda and a conversation with a gay/lesbian right activist. There are 30 odd pages packed with reviews of CDs, cassettes, vinyl and 'zines form many different parts of the world. SJS (Bart Van Brabandt/Tennisbaanstraat 85/9000 Gent/Belgium)

TOINEN VAIHTOEHTO #92 5.5x8.5 $3 40pgs.
Another 'zine from Finland, in Finnish, that I can't understand. This one has the regular reviews and columns, as well as interviews with Tylyt Levyt, Valse Triste, Simon Pare. LO (PO Box 1/65200 Vaasa/Finland)

TRUST #64/#66 8.5x12 $3 64pgs.
Half German and half English, depending on who they are interviewing. I found this 'zine annoying. I wasn't really interested in who they interviewed or their humor. Features in these two issues include Steakknife, Jon Spencer Blues Explosion, Integrity, Samiam, Scumbucket and Millencolin. Dieses Heft hat mir besonders nicht gut gefallen. Ich fand es langweilig und nicht lustig. LO (Postfach 43-11-48/86071 Augsburg/Germany)

UNFORGIVEN #1 8.5x11 $1 28pgs.
From the ashes of *Sanctuary* 'zine comes *Unforgiven*. Your basic 'zine style, lots of clear text and photos; you can almost tell this guy works at a copy shop. Pieces include slagging hardline, Christianity, the pit, X-Girl™ and racism. The stupidity in our culture frustrates him. When I know someone I tend to have higher standards for his/her 'zine than those of people I don't know. I kept wanting to hear Chris draw certain connections and go a little farther than he did on some rants. But that's my weird standard. The 'zine is pretty good. He has been around for a long time and I am into hearing his voice, I hope he can continue to evolve it in further issues. LO (Chris Smith/210 W. Union Ave. #21/Fullerton, CA 92832)

UPS #2 5.5x8.5 $2 56pgs.
This 'zine mainly focuses on the Dutch scene and European bands. But don't worry all you English only speakers because it is written in English. This is mostly composed of interviews with Seein' Red, Insane Youth, Catweazle, Silence Means Consent and No-Men. There is also a local scene report on Alkmaar, bad TV shows, music reviews and 'zine reviews. 33b (Richard/Plesmanstraat 321/3769 HK Soesterberg/The Netherlands)

U.S. TRASH #2 5.5x8.5 free 42pgs.
This 'zine talks about political issues, but doesn't really discuss them. I mean, topics get mentioned, but the majority of pieces end soon after that. I wish they would stick it out a little longer and fill in those blanks. That complaint aside, it doesn't look crappy or have a bunch of typos. Topics included Mumia Abul-Jamal, freedom of the press in war time, Zapatistas and the military. There is also a short interview with Frank from the Voodoo Glow Skulls. LO (PO Box 5816/Edmond, OK 73083-5916)

UNADULTERATED #1 5.5x8.5 $1.64 24pgs.
First of all, if you are going to name your 'zine a word like unadulterated, please learn how to spell it correctly. (And do so throughout the 'zine.) I'm not a picky person but little things like that do matter for the 'zine overall. Now, this 'zine focuses on personal rants inter-spliced with factoids of women's history from The Women's Dictionary. More than anything else, it seems, there are addresses for other 'zines the editor suggests checking out. I'd like to see more stuff from the editor herself than other people's ads. LO (Mary/540 South Creek Rd./Racine, WI 53402)

UNDERDOG #21 8.5x5.5 $2 56pgs.
Underdog covers the punk/hc scene of the Chicago area. There's plenty of articles and stories as well, from the political to the absurd. There's something for everybody in this 'zine. MARK (2206 N. Rockwell St./Chicago, IL 60647-3004)

VERBATIM 5.5x8.5 $? 36pgs.
Coming from the perspective of someone who has survived a lot of abuse, *Verbatim* tells the editor's tales in a forthright manner. At first, the 'zine seemed sort of bland until the editor exposed herself (figuratively) by describing her life. There is a piece about the criticisms she received in the past, to which she replies quite frankly that this 'zine is hers and other people's comments just aren't that important. You have to admire that sort of courage to express oneself, even at the sacrifice of a pulled together layout. LO (Amari/PO Box 345/Otsego, MI 49078-0345)

WAR CRIME #7 8.5x11 $2 48pgs.
Another interesting issue of this 'zine. Though the layout tends to strain the eyes, like a really boring text book, I think the people who do *War Crime* want it that way. The seriousness of their effort is displayed on every page. This issue discusses the history of the Sea Shepards, Mumia Abu-Jamal, Burma's Teak and Daishowa as well as interviews with Darren Thurston of the ALF, Greg Jackson of the Black Autonomy Collective. They also include a bunch of recipes, reviews and plenty of addresses to write to for further information. A very interesting read. LO (PO Box 2741/Tucson, AZ 85702)

WE AIN'T GOT NO CAR! #5 7x7 $3 76pgs.
A journal of about a year in the life of Jack. A guy who decides it's time to leave Huntsville, AL in search of a new life and new adventures in San Francisco. His experiences include getting stranded in Berkeley after a show, an aborted tour of the southwest with his band, several returns eastward, a visit form his girlfriend, unpleasant house mates, temp job blues, etc... Things don't work out though and he returns east. While in San Francisco he struggles with loneliness by attempting to meet folks with similar interests but finds that he is unable to overcome his stifling shyness. The ease with which Jack tells these stories indicates that he is far better with written words than with face to face interaction. His botched attempts to talk with fellow 'zine editors are uncomfortable to read and he uses those experiences to investigate himself as attempts to grow outward. SJS (Jack/PO Box 49657/Atlanta, GA 30359)

WEST VIRGINIA SURF REPORT #13
8.5x11 trade 12pgs.
This is a 'zine of short stories which take their titles and themes from the track listing of a Kix LP. That dubious premise provides 10 prosaic sexual innuendoes from which Jeff creates divergent stories heavy on humor and sarcasm. "Blow My Fuse" features a daschund transformed by a near death experience into Jimi Hendrix. "Get It While It's Hot" features late 19th century medical devices and a dose of small pox. "Boomerang" features the war of the sexes. There are seven more tales of sex, spite and discrimination against cute people. The issue closes with an overview of recent developments in the lives of Otto and Greta who may be characters from other stories who live on to bring bonus jokes to this issue. Fun. SJS (PO Box 7422/Burbank, CA 91510)

WHY NOT? #3 5.5x8.5 free 20pgs.
Longer thoughts on things like truth, music and asking "Why not?" LO (J.J. Gardner/39275 Sutter Dr./Fremont, CA 94538)

WINDOM EARLE #1 5.5x8.5 $5 48pgs.
Cut and paste personal politics 'zine from Austria. Interviews Eversor and discusses religion, capitalism, the editor's love life and more. Lots of photos. LO (Thomas Hofer/Puffergasse 1-14-3/A-120 Vienna/Austria)

WINGS OF DELIVERANCE #2 5.5x8.5 $1 20pgs.
Please refer to my review of *God And Texas*. What I said about that being the worst 'zine was wrong. This 'zine was worse. Maybe this was supposed to be a big joke, but if it was, it sure wasn't funny. I have no idea what the Church of Three Heavens is, and honestly, I don't want to know. I want to be saved from having to read their poems. Their articles about things like the Yazuka and foot binding were a good attempts, but I just can't get past the rest of it. If you are a member if the Church of Three Heavens, please explain this to me. LO (Mason Williams/112 W. Sharon Rd./Cincinnati, OH 45246)

ZAGINFLATCH #11 8.5x11.5 donation 4pgs.
A semi regular newsletter made by the Zagreb Anarchist Movement. Zaginflatch features updates about their group, news in and of the former Yugoslavia, and reports from various anarchist meetings, groups, etc. in Eastern Europe. Informative and sorta depressing. It seems a lot of different areas are experiencing a down surge of membership and interest in social change groups. Maybe they're just more interested in social groups. EW (Zap-Ark/Gajeva 55/10000 Zagreb/Croatia)

A note from the 'zine editor: For those of you asking to be sent a copy of HaC when you send in something for review, please understand that it won't happen. Not because we don't want to, but because HaC does not have the budget to send out free issues to everyone. If you are unable to find copy where you are send us a buck and we will send you one, otherwise go without. —Lisa

SJS = Steve Snyder, ABB = Brett Bezsylko, JLG = Jamie Gluck, 1ST = Eric Furst, 33b = Kristi Fults, CH = Chuck Franco, MARK = Mark Register, SA = Steve Aoki, LO = Lisa Oglesby, and EW = Emmett White.

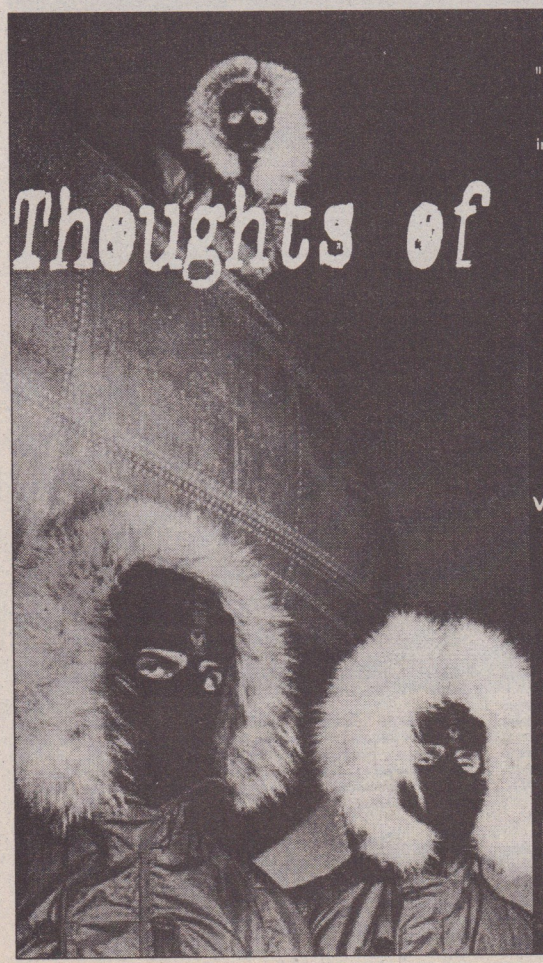


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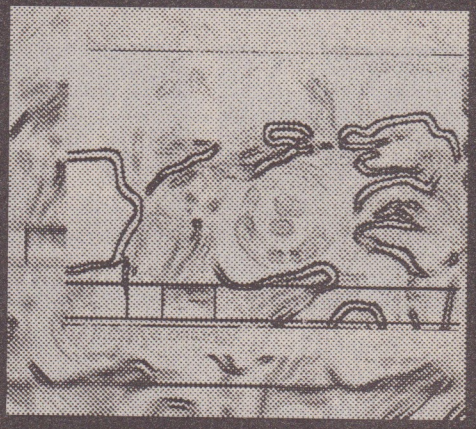
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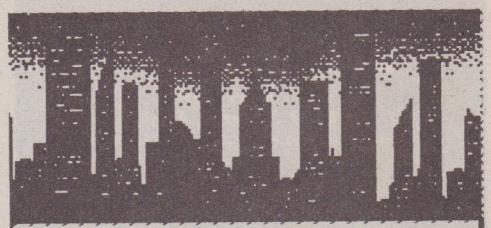


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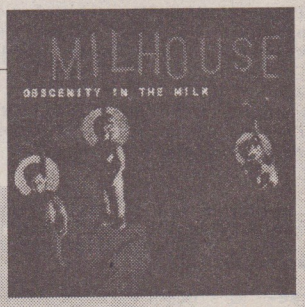
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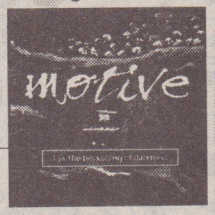
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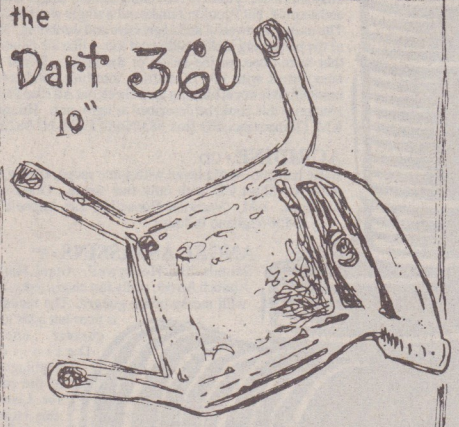
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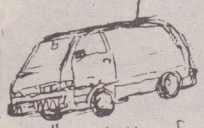
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100WATTCLOCK • LP
It would be really easy to convince someone that this is a new release from Fugazi. The music is very Fugazi sounding, and the vocalist sounds exactly like Guy. I mean exactly. This is a good record, but I think some people might find the Fugazi similarity a bit too uncanny. I enjoyed listening because I like Fugazi. Very weird. KM (The Buddy System/ PO Box 94238/Durham, NC 27708)

30 SECOND MOTION PICTURE • Can't Kill Time LP
Take 2/3 of Shotmaker, add a bass player and a second guitarist, and then slow the songs down but keep the same writing style and you end up with a great record much in the vein of Shotmaker, though these songs are less energetic. The Shotmaker comparison is dead on except for when the second guitarist, Caroline, tosses her voice into the mix. Shotmaker is gone, and I can live with that as long as bands like 30 Second Motion Picture are around. Great record. KM (Spectra Sonic Sound/Box 80067/ Ottawa, Ontario/K1S 5N6/Canada)

59 TIMES THE PAIN • Twenty Percent Of My Hand LP
Once I got past the fact that this was not a "tough guy" sounding band (the name just begs for that interpretation) I was pretty impressed. This record has the sound of a "big" hardcore band. By that I mean I would not be surprised to see this record released on Revelation or a similar label. Very catchy music and awesome accent influenced vocals recorded at a top notch studio. The production is fucking amazing and begs every kid to take a peek. And the fucking back-up vocals crew got probably the entire Umea including all the kids out in the U.S. screaming along in their rooms. This sure is positive white moon colored vinyl. SA/MM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

78 RPM'S • 7"
Annoying ska-punk with horns. MARK (Dill Records/PO Box 347388/ San Francisco, CA 94134-7388)

A$O • 7"
This is a difficult record to review and I'll tell you why. These are some well intentioned punks from Holland that have included lots of info on child abuse and animal testing with their record in English and Dutch. I want so badly to like them but I just don't. It's really sloppy dull hardcore that I have zero interest in. But don't take my word for it, maybe it's just me. DF (A$O/Venrayseweg 66/5961 All Horst/Holland)

AMBASSADOR 990 • 7"
This is the first band to use the short, disjoint, shouted vocals style that I have really enjoyed. I think it's because they retain a hardcore sound without delving into rock. It's just loud and powerful, period. The sleeve is very nice, and the lyrics to all four songs are included. It's amazing how much independent music of all genres comes out of Columbus. DF (Voice of the Sky Records/PO Box 10213/ Columbus, OH 43201)

ABSENCE • From The Bloodshed 7"
With the black metalish cover and the evil sounding intro, I had hope. My hope was a little broken when the first riff hit and the vocals came in. But they do manage to pump out some heavy grooves and mosh parts pretty well. With a really nice recording it all comes together making some nice heavy str8edge music. The lyrics are about animal rights and the suffering of the world; but the vocals sound like a fat man eating cheerios and don't really do much. So this record falls short of its potential. They have a gruesome picture of dead cows which will hopefully gross someone out enough to become a vegetarian or a vegan. ADI (Cycle Records/Via S. Agata/4-28084 Carpignano (N0)/ Italy)

ABUSO SONORO • Revolte Se! 7"
These guys are definitely worth writing away for. Crust/ HC from Brazil that doesn't stop. The lyrics are in Spanish but have English translations (para tus gringos). This band is one of the new up and coming South American bands that are taking over. Really great sound quality. I don't know what's going on down South America way but let's go!!! CF (Abuso Sonoro/CX Postal 2098/ Santos-SP/11060-970/Argentina)

ALL ELSE FAILED • A Most Bitter Season CD
I like this band. I tried to read along as their singer howled and snorted, but I couldn't make out a single word he said. The music is powerful and aggressive and throbbing. Most of the packaging looks really cool too. I like the paintings that were done for the inside of the insert. If you like heavy stuff with lots of drifting interludes and totally unintelligible vocal blurting then check out All Else Failed. I suppose this could be described as agro-emo. Hmmm... KM (Temperance/PO Box 685/North Field, NJ 08225)

ACRIDINE • CD
Basic hardcore stuff played with some speed, energy, and melody. Short CD with only five songs. Good solid hardcore. KM (Vacation House/Via San Michele 56/ 13856 Vigliano bi/Italy)

ANGEL ASSASSINS • 7"
Sounds like Honeywell, Angel Hair or Antioch Arrow; really fast chaos, jerky, artsy with messy trebly guitars. The recording is poor but adds to the chaotic energy. Definitely something to be in the mood for. Listen to this 3 times a day to insure insanity. I think you already know they are from San Diego but they're actually from San Francisco. ADI (Hymnal Sound/1892 A Market St... I can't read the rest; I think it's St. then SF 94102... fucking slobs)

ALL ILL • Mind Power CD
20 songs, 16 minutes. Fast punk rock from Spain. Short speed bursts and little hooks prevent this from being boring. Lyrics about politics seem pretty serious, some are printed in English and some in Spanish, but I'm not sure if he ever screams in English. The recording pretty good but I can't really make out the guitars on the fast parts. Chuck would like this. ADI (B-Core Disc)

Fossil fuel products

78 DAYS • CD
What happens when you take the mosh out of Chokehold? You get a pretty good 4 song CD. The 'Days features the singer, drummer and original bassist (now on guitar) of the 'Hold as well as the current bassist of Grade. Don't let that mislead you if you weren't a Chokehold fan and don't let it guarantee you another night's worth of pit action if you were. The music is quick paced hardcore with an almost Drive Like Jehu influence. This is just the beginning for 78 Days and I feel they have a greater impact tenfold then Chokehold had in the day. All the members seem to have progressed so far out of the Hold's grip that they are willing to challenge themselves with complex and well written hardcore. So take a beating with this mini CD and feel the wrath of the 78 Days. SA/ MM (Goodfellow Records/762 Upper James St. Suite 275/Hamilton, ON/L9C 3A2/Canada)

ABERRATION • CD
An amazing maelstrom of slow hardcore tunes that covers the 20-100 Hz spectrum pretty thoroughly. The sluggish pace is by no means a drawback here, nor the fact that the guitars tend to play in unison. Nothing tends to venture past the solid cohesiveness, while the vocals are thrown out there taking on a rib-spreader quality. The initial track, with a good loud-soft dynamic, was my favorite. I guess the CD became a little monotonous in the middle after a few listens, but latter tracks achieve a Zeni Geva feel, which is about as close to the experience of standing next to an operating electric steel furnace as you can get musically. Trust me. Overall, I liked the heavy chugging, the vocals, and the subtleness of the instrumental interactions. 1ST (Casey Donley/481 E. Highmeadow Circle/Valpanaiso, IN 46383)

ANANDA • LP
Absolutely amazing. Ananda are from France and even among hardcore peers of that caliber, they do a standout job. Mixed male and female vocals rule over the creative compositions and earth-shaking intensity. I could go on and on, but all you need to know is that I listen to this over and over, and you should too. Booklet contains lyrics in English and French. DF ($6 US, $10 World to Brian Roettinger/Unfortunate for the Fortunate Records/24445 Lisa Kelton Pl./Newhall, CA 91321/USA)

ABSOLUTION • Complete Discography CD
I hadn't listened to Absolution in five or six years, and when I first put this in my computer I wasn't sure what to expect. Did they stand the test of time? Yes and no. Some of these songs sound really great to my ears, while a few should have been discarded as failed attempts. The anger and energy is full boar, and it all reminds me of a time when I thought hardcore was going off. But is Absolution going to appeal to hardcore kids today? Probably not. I guess there are still some purists around that are still interested in this sort of stuff, but the swarms of kids that have cut their teeth on chaotic hardcore and emotive songs of loss are going to find Absolution to be tired and dated. For myself, I'm glad this came out but I really hate the way it was put together with the live stuff intermixed with their few studio tracks. The live stuff is weak sounding, and detracts from the studio numbers. Oh well, I still have the original records. KM (Temperance)

ABHINANDA • LP
It's really hard to keep up with who is in what Umea hardcore bands these days (not that it was ever easy). The liner notes list it as "Abhinanda on this album." Regardless, Abhinanda hasn't lost a step from their previous work, and have actually picked it up a bit. Mixing the best of fellow country mates Refused and Separation and throwing in elements of Vic Dicara-esque bands (Beyond, Inside Out and 108) these guys fucking rip! This has got to be one of my favorite LP's I've heard this past couple months, maybe this entire year. The packaging is top rate and our copy comes on gray vinyl. Umea Hardcore, get more positive! SA/MM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

AGORAPHOBIC NOSEBLEED • 7"
Etched on the B side of this record are the words "pounding crust terror." This isn't really what come to mind when I think of crust, but pounding and terror are right on the money. AN is only two people, but they manage to lay things down harsh and heavy. It's not really the most interesting music if you ask me, but if you want something for the sheer brutality of it, this will not disappoint. Adi would eat this up with a spoon. DF (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

ALCATRAZ • 7"
Talk about a lead-off double, this is my first review of this issue, and it's great. What's up with France? Just when I think I know about every great hardcore band from there, I discover another one. This time it's Alcatraz. They do four songs that range over some decent ground. It starts off with that classic French sound and ends up epic in the same way that Julia can be (but not as groovy... I don't know). The booklet is great also, in French and English. Do obtain, as this will make you happy. DF (20Frs or $4 in Europe, $5 elsewhere to Opale Records/Stephanie Courret & Mickael Ramounet/45 rue Cornet, appt. 6/86000 Poitiers/France) or (Le Brun Roux Co./Gerome Desmaison & Laurent Daudin/50 rue Edmond Proust/79000 Niort/France)

ALCATRAZ • 7"
Comes with a nice booklet done in the tradition of many hardcore records; personal thoughts and political issues addressed throughout. They sing and write in French, but in the booklet everything is translated into English as well. Musically, Alcatraz don't depart too far from the sounds of other French bands. In both their faster and slower songs, they meld punk chaos and jazz melody into a nice package for the listener. It is a sound that combines power and passion into a beautiful hybrid. LO ($5ppd. to Opale Records/Stéphanie Courret & Mickaël Ramounet/45 rue Cornet, appt.6/86000 Poitiers/France)

AMBASSADOR 990 • 7"
I am in discordant heaven right now. Ambassador 990 fill my lungs with an intoxicating virus that forces my body into convulsions while my heart rate and blood pressure triple instantaneously. This is similar to many of our favorite driving and pounding vehicles today: Shotmaker, Thumbnail, M-Colby, and even Drive Like Jehu. Mike's vocals share the same style with Shotmaker's defined and disrupted squelching and singing. Here they give us four interpretations of awesome and progressive hardcore. I've also heard from a few good sources that they go off live like no other. I am definitely sending away for more of their stuff, if not all. SA (Voice of the Sky/PO Box 10213/Columbus, OH 43201)

AMERICAN STEEL • CD
Pick it up, pick it up, pick it up... and toss it out the window! Ska influenced punk. Yes, I like Operation Ivy, but they had plenty of power and energy while American Steel lacks the sort of energy that could keep me interested. I suppose there are people out there that crave this style of music, and would thus enjoy this one... I'm sure there are also lots of people that have beautiful wives, handsome husbands, high paying jobs, good looks, and plenty of money; none of these people are, however, reading HaC. Maybe American Steel should go bother those people. KM (New Disorder Records/445 14th St./San Francisco, CA 94103)

ANDROMEDA • 7"
Metal influenced hardcore is the name of the game for Andromeda, not unlike Converge or so many other bands these days. Happily they do it very well. They play competently and mix things up nicely. Their songs are long with personal lyrics and mad vocals. Compared to Converge, they're only missing the neat-o tweaky vocal work. The packaging is simple and elegant. DF (Toybox Records/PO Box 14401/Chicago, IL 60614)

ANTI-HERO • CD
Seventeen minutes of some good ol' Swedish hardcore. This brings to mind some of the late 80's stuff from the States, with a crisper 90's recording. Musically, it reminds me of 411 at times, Swiz and G.B. at others and a mish-mash of the rest of the greats. It's about a decade late to fit in, but at this point it's refreshing to hear something like this rather than more death metal sXe. Short but, in my opinion, sweet. DO (Worston/PO Box 550/114 79 Stockholm/Sweden)

APHRODISIACS • Blood On Fire 7"
Typical fast paced punk rock. When I say typical I mean chord progressions, guitar tone, guitar leads, the whole nine yards. The guy even yells "Yeah!" and "I don't give a damn!" I don't know of a good comparison, I've just never really listened to stuff like this. I imagine it sounds like punk that came out of the late 70's or early 80's. The execution and production is okay. Honestly, it sounds like a bunch of old guys who just discovered punk rock and decided to get a band together before they figured out what exactly punk rock entails. They just seem so out of touch. Of course, I could be mistaken. It sucks anyway. Don't buy this, you'll only perpetuate such acts. ABB (Laid Off Records/PO Box 2954/ Petaluma, CA 94953-2954)

ASCENSION • The Years Of Fire CD
Religious imagery of death and apocalypse accompany four songs that use this sort of imagery in the lyrics and two that deal with pro-choice and animal rights. Straight edge mosh meets metal. You've heard it a hundred times before. This death metal influenced straight edge hardcore trips... they even have a quote from Anton LaVey on the back cover. If you like Disembodied or other metal influenced hardcore then Ascension will appeal to you as well. KM (Toybox/PO Box 14401/Chicago, IL 60614)

ATOM AND HIS PACKAGE • A Society Of People... CD
Atom and His Package has gotta be the most original and hilarious projects I've heard. When it comes to being inventive, experimental, and off the wall Doo Rag falls next in line, but Atom adds humor to kick you in the ass with. With his trusty sidekick, the Yamaha QY 700 sequencer, he gives us his zany world of digital and electronic mania incorporating sounds from the discotheque 80's and beyond; however, all these phunky ass beats and digital music correlates with hardcore whether through covering "Break Down the Walls" by Youth of Today or Fugazi's "Waiting Room" to daydreaming about a punk rock academy "where everyone didn't make fun of (him)." A witty character with good stage presence to make even the assholes in the crowd crack a smile or two. If they come by your neighborhood you better go see Atom and His Package. He even says he will play your house, he did mine. SA (Mountain/PO Box 220320/ Greenpoint Post Office/Brooklyn, NY 11222-9997)

ATOMIZER • CD
Indy rockish pop punk. It's competently played I guess, but it just sounds like all the rest. BH (Crack Records/PO Box 29048/Eaton Place/ Winnipeg, Manitoba/R3C 4L1/Canada)

AUTOMATIC • 7"
At times Automatic reminds me of the last Dag Nasty LP; I can tell they have the potential to play really powerful power pop, but they get a bit too lazy with the energy. Some of the songs have the necessary energy, but the others are too mellow. I imagine they are a lot better live. "Second Skin," which is the opening song, has the proper mix of energy and melody. I wish all the songs were as energetic and aggressive as "Second Skin." KM (Capsule Records/PO Box 970922/Ypsilanti, MI 48197)

ALTER ZIONE • In... Disciplina 7"
I'm impressed after being disappointed again and again from Italian hc bands last issue. Alter Zione plays solid, fast punk hardcore with pissed vocals. Some people say they sound like early Negazione if that makes any difference to you. 6 songs all sung in Italian. SA (Korto Cirkuito/ Via Riorosso 37/98040 S. Pietro (Si) Milazo/Italy)

THE AUDIENCE • LP
Das ist scheise. Need I repeat? THIS IS TOTAL SHIT!!! I knew it would be bad when I saw it, but I could never have guessed at how terrible the music would actually be!!! I almost didn't listen to the second side, but I wanted to be fair, so I gave it a listen. Just as bad as side one. I can't believe I made it through the whole thing without vomiting. How would I describe this shit? I don't really know. A few thoughts come to mind... arty, wanna-bee gothic, techno. You ever heard of a poser? No lyric sheet—thank goodness. This will get my vote for worst record of 1997. Makes Ink & Dagger seem down to earth; hell, this even makes the final Antioch Arrow LP seem good, no, great. KM (Hymnal Sound/1892 A Market St./San Francisco, CA 94102)

AURINKOKERHO • CD
Upbeat and poppy with way up front super-refined female vocals on heavy reverb give this one a too-polished feel for me initially. There are haunting interactions at times between the generally subdued guitars and the vocals, but they fall victim to punk clichés eventually. The lyrics, provided in both Finnish and English, are refreshing and sung in Finnish. The song "Kallisarvoinen," with its more sparse and experimentally pop sound reminds me of the Thinking Fellers quite a bit, and conjures a distant feeling of a landscape under the winter sun. Despite the nice features, the rest of the CD sort of stagnates into a mild hardcore style. 1ST (Aurinkokerho/Hallajulkaisut/Kartanontie 9/12400 Tervakoski/Finland)

BLAKE • 7"
Boring technical stuff that has potential but just doesn't do anything for me. I suppose there is a very slight Shotmaker influence buried in there somewhere, but it is pointless and lost. Blake just don't groove. It is apparent that they have skill, but skill can't replace a catchy groove. Will appeal to those that like "math-rock" like Okara. KM (Spectra Sonic Sound/Box 80067/Ottawa, Ontario/K1S 5N6/Canada)

BURN IT DOWN • 7"
Mosh influenced hardcore with tough kid vocals. The lyrics to two songs use the word "conquered" and they seem to be about rejecting oppression, and the third song could very well be a straight edge song... but all three are sort of vague. Not bad, but nothing too exciting. KM (Uprising/PO Box 490/Laguna Beach, CA 92652)

THE BAR FEEDERS • Scotto El Blotto CD
Reminds me of Gang Green before they became a silly rock band. Really fast with lots of tempo changes, but not in a grindish way. At times they have tendency to pull lame-o NOFX whoa-whoa stuff and that damn galloping beat that every Fat records wannabe band has beat to death. As you can probably guess the lyrics are about drinking and related activities. A lot more interesting than Fat records clone #1024 (except for the above mentioned times when they become one) and indy rock band #5002, but still nothing I would listen to on a regular basis. BH (Dill Records/PO Box 347388/San Francisco, CA 94134-7388)

BERT • Big Box Schwing CD
Bert plays their brand of rock punk well, but unfortunately for them (or for me since I had to listen to this several times) I'm not too into rock. Bert play sort of heavy and I know that there are people that would like this, but I am not one of those people. KM (Chicken Ranch/PO Box 151922/Austin, TX 78715)

BUT ALIVE... • Bis Jetz Ging Alles Cut CD
Folky punk rock stuff sung in German. The CD booklet has all the lyrics written in English, even though they are sung in German. Even though I'm not too interested in this style of music I have to admit that But Alive... do a pretty good job at it. KM (G-7 Records/BOX 3 905 Corydon/ Winnipeg, Manitoba/R3C 3S3/Canada)

BLIND COMMUNITY • 7"
There's a dilemma here. I see it in so many fucking bands. The music has a penetrating and rockin' hardcore style, but the vocals don't fit well at all. They come in at the wrong times and when he begins to talk it's not as effective as it probably should be. B.C. sticks to the chuggin' metallic hardcore instilled in a lot of New Age bands to give you an idea. Well I can see a strong future for B.C., as long as they get rid of that vocalist. SA (Q Records/Meierei Str. 13/24855 Jubeck/Germany)

BLANDINE COSIMA • 7"
Three songs here. There were a few moments where I thought Blandine Cosima was starting to rock, but most of the time I was left tired and uninspired. I really can't get into this sound. I am hard pressed to even describe them. I guess they are emotive in nature, but the indie rock influence is too much to swallow, and most of the time I wish they would stop being quirky and just lay down a catchy groove. Too complicated, too arty, and not enough passion for me. KM (Sanguine Records/PO Box 85054/Lincoln, NE 68501)

BLANK • 7"
Sweet, melodic, so damn catchy, and real fucking good. This ain't your generic rock anthem band. Blank gives you a quiet reminder of bands like Jawbreaker with their loud power chord solidity and rhythmic octaves waving positivity to everyone that listens. Can't forget those double vocals which make me remember all the lyrics for the next road trip to sing a long to. I'm so impressed and wish I could have heard more of their other releases but most of them are either out of print or hard to come by. This is one of the best 7"s I've heard this HaC bout. SA (Reptilian Records/406 S. Broadway/Baltimore, MD 21231)

BLANK • 7"
This 7" isn't as powerful and dramatic as the other one I reviewed but it still keeps me jumpin' around and singing for more. Blank shows the other mood they can create on this slab. They venture into the dizziness of highend notes as the constant pounding of drums is constant throughout the entire song. Imagine Tanner, No Knife and Mark Trombino of Drive Like Jehu mixing ideas with any dissident band off of Dischord and aiming to make catchy yet discordant music. On the other 7" they worked on presenting the force of the lower body of Blank with their jumpy catchiness and here they give you their upper body strength full of angst to throw you towards San Diego for a little taste then back to D.C. for the final showdown. Damn I love Blank, so fucking good. SA (Morphius/PO Box 13474/Baltimore, MD 21203-3474)

BATTLE OF DISARM • In The War 7"
Fast Japanese grindcore. An offspring of the great mother Discharge. Four songs with a political consciousness and unintelligible deep vocals. MR (no address)

BOXER REBELLION • The Romance Of Aeronautics LP
An LP of long slow songs from this Kansas band. Their music is subdued as the songs begin. They develop the tunes by increasing the volume and taking the vocals from a whisper to shouting. Each of the seven tracks is constructed from a guitar line and a rhythm that repeats with little variation from beginning to the end. The change in volume is the biggest difference. The music feels static and mechanical. It is well crafted stasis but pretty cold and emotionless. Beautiful packaging and good sounding recording job though. SJS (Hydra Head/PO Box 990248/Boston, MA 02199)

BRAID • First Day Back 7"
This will be the fifth time to review a release with Braid on it and like I've said in every review it just gets better, tremendously better. Braid is pure excitement. Drawing me into their colorful carnival, dazzled by their twisting melodies and quick witty phrases, riddled with ingenious story lines, you and I can only dream of. This 7" is exactly where I thought it would leave me—at the top of the fucking world. And that's where I will stay. SA (Polyvinyl)

BUOYANCY • 7"
I reviewed a comp. 7" that this German band was on, and I described their sound as "emo hardcore with screams of pain for vocals" and that description still holds after hearing these four songs. The lyrics are in German, though the record comes with a translated sheet as well, and the cover is sewn together... all DIY and shit. Slightly chaotic at times, Buoyancy will appeal to fans of the screaming emo genre. Pretty well done. KM (Makahannja Haramita Shingyo/Daniel Henrici/Wibboldweg 12/33611 Bielefeld/Germany)



THE CANDY SNATCHERS • Live On A 5 Vol. 2 5"
Terrible, terrible shit. Why put something out when you can barely differentiate the music with the vocals. It sounds like two short homogenous, fogged up songs. Let's work on the recording just a tad bit more so this thing will actually sell to the people that actually like this band. These drunks (I'm assuming) play very bluesy rockin' and a rollin' pop. Does that make sense? Maybe a real bad version of Rocket from the Crypt with some drunk poetry and performance from Shoegazer. I might be giving this band too much credit, then again, I can't really hear it to its full potential because statie doesn't work too well with music. SA (Head Ache Records/PO Box 204/Midland Park, NJ 07432)

CATAFALQUE • Awakening CD
4 tracks at 21:54 minutes. Misery metal. Double bass pedal. Guitars that push the songs along at a rush without any memorable sound other than an occasional squeal. Without even a solo to liven things up, the music is generic and impossible to recall as soon as the CD stops. Paging through the glossy booklet one finds the basics in the lyrics: life has no meaning, love is pain, humans are weak and from one track called "Lost In Society" comes the lyric: "This miserable life, which many people seem to enjoy." Well this record is the sort of uninspired misery that could ruin an otherwise nice day. SJS (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

CATHARSIS • Samsara CD
Just when you thought it was safe for your 14 year old girlfriend's siblings to go to shows, Catharsis kicks out a CD that even scares the 24 year old Phytesickle. Don't let the first few seconds of beautiful vocals trick you (taken from somewhere other than the members of this band), because you must be set to endure an entire full length CD of pain, torment, anguish and hardship. As far as metal goes, this is the best album of the year. I cannot get over how incredible most of this music is put together. Combining that with an absolutely great recording, I want to listen to this time and again after a 16 hour day. Put this disc in the player, crank the volume to eleven and experience the beauty of darkness. There are so many parts to this record that just put you in a grooving trance. Intelligent lyrics by the scene's spokesperson for social commentary, Brian Dingledude of *Inside Front* fanzine. Incredible! MM (CrimethInc./2695 Ranfewood Dr./Atlanta, GA 30345)

CHICKITA • Karen Learns About Our Nation 7"
The insert of this record includes a "Bass Manifesto" that details the problems or our culture's preconceived notions about the bass guitar and/ or women. So they have two basses and zero guitars, but one of them is distorted so, while they do create an interesting sound, it's not all that revolutionary. (Note: nothing like the Man is the Bastard double bass model.) I do like this, but I just can't get over how lo-fi it is. Outside of garage rock, I don't think it really works anywhere else. DF (100% Breakfast Records/12 Wyatt Circle/Somerville, MA 02143)

CHRIST • Only Every Other Day CD
With a name like "Christ" I was looking forward to something on the more sinister and heavy end, but I instead found myself listening to some mildly entertaining melodic emo-indie stuff with the occasional moment of guitar power. Pretty boring stuff if you ask me. I kept thinking that they were just about to go off, and then more melodic music would float through the air. There are some harder moments, but they are rare and they do not serve as the songs prominent parts. The biggest problem is that the songs are too damn long, several pushing the eight minute mark. KM (Temperance/PO Box 685/North Field, NJ 08225)

CHRIST • Page 15 CD
I don't know what the point of this one is since there are only two songs here. They should have just put these on the other Christ CD. The music is the same sort of stuff that is on Only Every Other Day, but the vocals on "Page 15" are a lot harsher, and in my opinion better. Note that "Page 15" is over sixteen minutes long! The vocals on "Librarian" are more like the other Christ stuff. Hmmm... KM (Temperance/PO Box 685/ North Field, NJ 08225)

CAPITALIST CASUALTIES • Dope And War 7"
It's bands like this that will still be putting out records when I'm married have three kids and working an office job. This band put the power in power violence. Another great release from another great band. As always fast as hell harder then nails 100% hardcore. CF (225 Lincoln Ave./ Catati, CA 94910)

CAPTAIN SPEKY • Vs. Gravity 7"
Intergalactic, wild and crazy, emo rock. The vocals and guitar stylings sound so much like Cornelius, I am lead to believe this band has similar members. Captain Speky doesn't play as fast as Cornelius on some songs, but still totally rock on every track. Lyrics cover modern life and the craziness of our place in space. Splendid. LO ($3 to Assorted Porkchops/ PO Box 4022/Wilmington, NC 28406)

THE CHUMPS • 7"
Flat. Lack of energy is just as depressing as a lack of waves. While putting this on, I noticed it was on Turkey Baster, so I started getting psyched for some garage rock in the vein of say, The Motards. Instead what I heard was more in the realm of Wonderbread. I guess it was ok with one song on the B side that had a cool horn in it, but overall I think it was just too fucking slow. DF (Turkey Baster Records/PO Box 222059/ Dallas, TX 75222-2059)

CLAIRMEL • Fair Weather Fan LP
Twelve tunes of energetic, practiced melodic punk rock. Clairmel have a twin guitar attack giving their sound a powerful growl that plays well against the thick bass and drum clatter. Their unpolished guitars are captured by a good spacious recording job. They play tight and fast with shouted vocals that occasionally double up. There are innumerable bands making similar music. Clairmel fill their record with enough energy and fun that it remains listenable all the way through. The packaging for the LP is exceptional. SJS (No Idea/PO Box 14636/Gainesville, FL 32604)

CEASE • CD
There is this guy that comes into Ebullition every once in a while to buy metal influenced hardcore like Acme, Dragbody, or what have you... I thought he might like Cease, and so I played him a few tracks. He bought the thing and away he went. Metal influenced hardcore with throaty vocals that are blurted out in bursts, or is that hardcore influenced metal with throaty vocals? KM (Monument/405 Brooker Road/Brandon, FL 33511)

CLETUS • 7"
Pop punk in all goodness. Happy, sappy, and in every bit a party song for the college drunks living down my street. This would be perfect for a kegger. I hear this pop-punk every where I go in Isla Vista and I have had my fair share for the week. But, there is something about Cletus that gives me that satisfaction, most likely that Queers sound and definitely far enough away from the Blink 182 shit. This is pretty good, I'm sure all the surfers in my town would like this. SA (Off Time Records/PO Box 220763/El Paso, TX 79913)

THE CRANIUM • 7"
See review of Meltdown. BH (Slowdime/PO Box 414/Arlington, VA 22210)

CURSIVE • The Icebreaker 7"
"BRRRRR!" Two of the songs off this seven inch remind me of Slint or June of 44, but much more to the point. Nonetheless, the classic mellow emo jam build up to an intense ballad of distortion is incorporated. The third song is a down right intricate, rockin' indie rock song. All three songs topped off with some innovative, twangy guitar melodies and spoken, sung, screamed vocals polish off a great record. This is a must for any emo/indie rock fan out there. I've heard that they're doing a lot so keep your eyes peeled. ABB (Saddle Creek Records/7640 Faifax Ave./Lincoln, NE 68505

CULTURE • Heteronome CD
Part of me gets caught in the mosh from the very first drum beat, and part of me sneers at the pure mosh-metal presented to us in the from of Culture. I cannot say that this isn't what I'd expect from a ruthless straight-edge metal band. However, I cannot say that I particularly like this either. Certain parts of this are so goddamned heavy I want to put holes in the floor, but then they change the tempo, intricately pick the guitar strings instead of playing chords and switch the vocal style a bit. Bloodlet may have been a huge factor for their chuggin' moshiness. After a few songs it just drags. They've found a perfect home with Belgium's Goodlife Records, Europe's kings of mosh metal releases. MM/SA (GoodLife Recordings/PO Box 114/8500 Kortijk/Belgium)

CLOSURE • LP or CD
All of Mountain's new releases look really nice and this is no exception; both the LP and CD version are well designed and well packaged. I especially like the way the CD is put together. Musically, Closure play really powerful and emotive hardcore with some incredibly unintelligible screaming for vocals, and then they will drop into a more drifting head-swaying beat with almost whispered vocals. The sound is hip today and Closure does it very well. Driven, inspired, and passionate, Closure find the balance between power and a melancholy atmosphere. KM (Mountain Records/PO Box 220320/Greenpoint Post Office/Brooklyn, NY 11222-9997)

COMRADES • 7"
The words "Dark Edge Violence" are written on the back of this seven inch cover in old english font. I find this especially noteworthy and humorous because of its complete randomness and irrelevance to the rest of the seven inch. Someone please clue me in. Hailing from Italy, Comrades play fast, hard, sometimes moshy, brutal, grindcore in the vain of Infest and the likes. The recording is raw yet fitting for the style of music. One of the most memorable moments of this seven inch is when Comrades begin to cover the Earth Crisis song "Firestorm" and, in ridicule, cut it short and begin to make foul farting noises. Another appealing aspect to this band is their explicitly stated intent to disassociate themselves and hardcore from relying on an image to capture their audiences' adornment. All in all the record is slightly above average. It's definitely got something to offer. Oh, and these guys wear hockey masks when they play, another plus in my book. ABB (S.O.A. Records c/o Paolo Petralia/Via Oderisi da Gubbio 67/69/00146 Roma/Italy)

CEASEFIRE • Statement CD
Musically, Ceasefire are pretty boring. They play basic mosh and hardcore with the typical raspy straight edge band vocals. The strongest thing going for Ceasefire are the cheesy straight edge lyrics, which at least I can relate to in some way. As long as they are having fun then I guess I can't really complain. After all, I'm sure plenty of people think the stuff I put out on Ebullition is just as cheesy and boring, and to be honest I would gladly sacrifice ten pretentious indie rock bands for one generic hardcore band. KM (Boot To The Head/PO Box 9005/Portland, OR 97207)

CRUNCH • Bubba Bubba Bubba... The Early Years LP
Don't let the cartoon cover art fool ya, this is blistering hardcore punk rock, Italian style. Fast and aggressive with pissed off sounding vocals. God, I swear sometimes this sounds like Motorhead at 78 rpms. Wow. MARK (Clean Plate Records/PO Box 0709/Hampshire College/Amherst, MA 01002)

DEAD STOOL PIGEON • Statue CD
I was really looking forward to hearing Statue. Strike Anthem was awesome, and I was expecting to be floored by Statue, but after many listens I don't think that Statue is as good as Strike Anthem. Dead Stool Pigeon pick up where Man Lifting Banner left off and slow it way down to build some catchy tunes. The singing is real distinctive, and once you are familiar with their sound you can instantly recognize a Dead Stool Pigeon song. They sing songs about spitting in the boss's eye and standing up for the common people. The production on Statue isn't as bright as on Strike Anthem, and I think that makes a tremendous difference. After listening to Statue I went back to listen to Strike Anthem, and sure enough I like Strike Anthem way more. Still, this is a good record and very much worth a few listens! Dead Stool Pigeon is one of the best bands that hardcore has to offer at the moment. KM (Crucial Response Records/ Kaisersfeld 98/46047 Oberhausen/Germany)

DEVOLA • Playing The Game Of Revenge... CD
Crazy Joe Devola would be proud as hell of this band. The frantic high pitched screaming goes really well with the powerfully catchy and yet spastic music that Devola uses for their assault. The songs use heavy builds to highlight their faster moments. Very well done. KM (Mountain Records/PO Box 220320/Greenpoint Post Office/Brooklyn, NY 11222-9997)

DACKELBLUT • 7"
Really bad surf rock. Almost irritating to listen to. Dackelblut also experiments with noises, samples, and other effects. The lyrics are all written in French and the rest in Japanese. Fortunately, I could read some of the Japanese but it wasn't that important. Don't let the cover convince you into being some dynamic and adventurous record. SA (Heartfirst)

DEAD PATRIOT • 7"
Crust. Now don't get wrong this is really good that's what it is political crust. I love the sing along choruses like THE BOSS NEEDS US WE DON'T NEED THE BOSS. The sound quality is really good. This is definitely staying on my record player for a while. Dual vocals kick ass, double time drum blasts kick ass, heavy guitars kick ass... I speak no more. CF (Penske Material/PO Box 2692/Costa Mesa, CA 92626)

DISTURBIO MENOR • Heridas Abbiertas 7"
Powerful and driving hardcore that is both tough and catchy. Lots of sing-alongs and engaging parts throughout the record. Critical of Christianity, South American politics, violence and the media, the lyrics are all in Spanish but translated well into English on the inside cover. LO (Sin Fronteras Records/PO Box 8004/Minneapolis, MN 55408)

DEATHREAT • 7"
Deathreat feature some of the His Hero Is Gone clan, though they play different instruments and sound a lot different. The songs are real stripped down and fast; the oppressive power of His Hero Is Gone is not present here. These songs are more about frantic energy. Eight songs recorded live in a studio. The longest song is under two minutes. Hardcore pride. All of the releases on Prank have some merit, and this is no exception. I thought the demo was a bit more impressive. KM (Prank Records)

DEBASER • Flatline CD
I was hoping for a Pixies tribute band. Instead I found another sort of "alternative rock" monster altogether. And it's not a happy monster. It's scary, but in a wussy sort of way. Kind of like how Into Another's always frightened me. It's all funky and creepy and mildly intriguing (but equally irritating). The vocals are horrible (like Soundgarden or Queensryche) and it has nothing to recommend it. Poop. DO (Razor Stare/2261 Market St. #143/San Francisco, CA 94114)

DEBASER • From Somewhere West Of The Mississippi 7"
I think this is a bootleg. It's live and actually recorded pretty decently. No inside info on these kids and no other info on any other shit either. Well there's 2 quick songs on this slab that don't give much kick just cuz I am not really into that Soundgarden sound. SA (Razor Stare/2261 Market St. Suite 143/San Francisco, CA 94114)

DEFICIT • 7"
I wasn't enjoying this 7" so I was just going to let it go into the box for some unlucky reviewer to take home... but at the end of side 2 Deficit did a cover of SSD's "Glue." It was perhaps the worst cover of "Glue" that I have ever heard. Deficit just don't cut the mustard. They play medium paced hardcore with gruff vocals. I guess I wouldn't say that Deficit is bad, just not too interesting or inspired. KM (Ignition Records/PO Box 220/Vergennes, VT 05491)

DEFORMITY • Misanthrope CD
5 tracks at 13:30 minutes. Metal hardcore crossover whatever. Deformity put together their songs from the standard set of parts. A past part, a faster part, a bit of chug chug guitar, tracheotomy vocals, etc... Four songs about varieties of death and killing and a song about the horror of alien abduction. I suspect that Good Life and the other labels that traffic in this sort of assembly line niche market production have developed a Grainger catalog of metal stylings. Upcoming hopefuls can pick and choose from various sections like band name, CD name, T-shirts to wear, lyric content, hair length, guitar pointiness, etc... to assemble their introduction to the late 90s metal marketplace. Such uninspired product as this could only exist to keep a label in the business. SJS (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

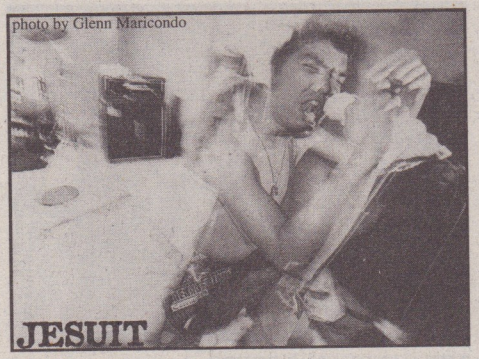
DEGRADATION • 7"
Woah, the cover is real deceiving. A similar skeleton to most of the Iron Maiden covers usually gives you an imagery of fast, even glam, metal; but not straight up straight edge in your face hardcore. Straight and loud, strong and proud German sXe hardcore. 6 songs on the same damn topics that have been regurgitated since 1984. Before I even looked at the songs, I knew there would be a song about friends, which is pretty damn positive. Doesn't every hardcore band preach about friends. Degradation keeps the old school spirit alive, more on the lines of the '88 sXe sound, and every song relies on the back-up unity shouts. So for all you German kids out there, learn your lyrics so you can sing along too. Fucking go! SA (Undertone Records/Von Witz Leben-Str. 7/48151 Munster/Germany)

DISH H20 • 7"
Industrial influenced noise that does have some hardcore roots and sensibilities, but my ears grew tired of this stuff really fast. Modernistic and slightly arty in design, Dish H20 will appeal to the same sorts of crazy folk that like the sound of fingernails on a chalkboard. Harsh. KM (no address)

DESPERATE CRY • Purpurrote Traume 7"
These kids are still stuck in '89-'92 hardcore and the production sure does sound that way too. The vocalist shifts from Jello Biafra when he was in Lard to an anguished jock screamin' out in pain. They have heavy influence from older NYHC bands like Sick of It All in their prime and pretty much any band on the Hardcore: The Way It Is comp. You could throw Biohazard in the mix too. SA (Sacro Egoismo/Felberstr. 20/12/A-1150 Wein/Austria)

DETESTATION • CD
I never specifically look for them, but I always seem to end up with H:G Fact releases for review. This is another full length CD packaged as a 7" with a fold out sleeve including all the lyrics in Japanese and English. It appears that Detestation lives in Portland. The style makes it sound like there are Former Members of Alfonsin in the band, but the delivery is even more like that of automatic weapons, and the female vocals are more shrill. This contains fourteen social/political songs, two of which were recorded live at Gilman. DF (H:G Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano-ku, Tokyo/164 Japan)

DEVOID OF FAITH • Slow Motion Enslavement 7"
Damn, these fucks have been around a long time, and they continue to get better and better. These six songs are hardcore blasts of power and speed. They play the sort of stuff that I would have called Mid-West thrash back in the '80s. And hell, they do a cover of one of my all time favorite songs from the first SSD 12"!! Can't go wrong here. Hardcore. KM (Coalition Records/Jeroen Vrijhoef/PO Box 243/6500 AE Nijmegen/ Netherlands)



DISCOUNT • Half Fiction CD
This is much better than most of the generic pop-punk that is around these days. Stunning vocals very similar to Tilt. The lyrics are poetic and personal, the music is catchy, fairly powerful emo pop-punk. This gets my seal of approval, for what that's worth. MARK ($8ppd. to Kat Records/PO Box 460692/Escondido, CA 92046)

DIVIDE & CONQUER • 7"
I swear this is a split 7". Maybe Divide is one band and Conquer is another? I guess not. Anyway, the first song on each side is Jawbreaker style pop punk, sort of like Hellbender. The other songs are faster and more hard sounding, almost thrashy at times. Both sounds work, I guess, though I certainly wasn't that impressed. Lyrics are political and the 7" comes with information on both Mumia Abu-Jamal and Leonard Peltier. KM (Ginger Liberation Records/17583 Founders Hall/5800 W. Friendly Ave./Greensboro, NC 27410)

DOMINATRIX • Girl Gathering CD
When I picked this CD up, I thought it would be some lo-fi riot grrrl band, but to my delight power pop rock blasted out of my stereo. There'll be no lo-fi crap here, this CD sounds good, with good guitar tone and the vocals are well harmonized to compliment the music perfectly. The lyrics deal with women's issues, some sung in Spanish some in English. My girlfriend says this sounds like the Lunachicks, maybe I should start listening to the Lunachicks. 11 songs, 21 minutes. ADF (Teenager In A Box/Caixa Postal 205/SAO Paulo-SP CEP 01059970/Brazil)

DROWNINGMAN • Weighted And Weighed Down 7"
This is fucking hardcore. Right up my alley (and it's not the easiest alley to gain access to either... you've got to dodge some crazy ghetto dogs and scale some fences to get through). Plenty of the blazing shit that the term "hardcore" implies, but also in there is some of that pretty crap that everyone's so into these days. It comes off sounding wonderful. And the packaging? Stellar. Side a is superior to side b (which reminds me somewhat of Sparkmarker and/or Grade), but the overall deal kicks so much ass it won't let me sit down for weeks. DO (Hydra Head/PO Box 990248/Boston, MA 02199)

DILLINGER FOUR • More Songs About Girlfriends... 7"
When I saw Dillinger Four last summer I didn't think they were bad, but I also wasn't that impressed... so I was quite surprised at how damn good this record sounds. Their sound is definitely pop punk, but they are armed to the teeth with plenty of bite and the energy level doesn't let me down. The lyrics are well done and the title pokes fun at the pop punk genre. If more pop punk bands were this good then I would admit to liking this style of music. Good record. KM (Mutant pop/5010 NW Shasta/ Corvallis, OR 97330)

THE DOWNER BOYS • Werken Men Und Pirates 7"
The Downer Boys play shitty music. They try and mesh slow, dragging hardcore riffs with metal and really bad solos, noises, etc. This mess is being added by a terrible vocalist who tries to scream but is instead destroying his vocal chords. Altogether, this sucks. SA (Eye 95 Records/ 7380 Broken Staff/Columbia, MA 21045)

EMBER • Seven Samurai LP
I don't know what to say about this. Both Lisa and Leslie found Ember to be distasteful. I listened to it many times and while it did start to grow on me I found a lot of it to be unsavory. Their 7" had a lot more meat on it. They have dropped most of the hard hitting stuff and gone with the tuneful sad rock stuff. I know that some people will enjoy this, but I thought the vocals were a bit too irritating to be liked. I did like the way the guitars were mixed real up front; this would have been way worse if they were mixed back a bit. Part of me wants to trash this LP while another part wants to give Ember another chance. If you like every song that Still Life ever played, and if you really like the sad emotional hardcore stuff that flirts with the indie sound, then I suppose Ember will be tasty. But I probably won't ever willingly listen to this again. KM (Day After Records/Horska 20/35201 AS/Czech Republic)

EBOLA • 7"
Another fine release from England's Ebola. The music is harsh sounding hardcore crust that will appeal to more than just crust fans since Ebola understands variety and tempo change. The enclosed booklet is really nice, which ads to the quality of this release. This is the sort of record that reminds me that hardcore is more than music. Very nice. KM (Flat Earth Records/Bradford Music/PO Box 169/Bradford/BD7 1YS/United Kingdom)

ECLIPSE • The Bona Fide 7"
Jumps straight into a metallic hardcore then slows down to a crawl with distant vox and tortured screams on the audible horizon. Overall it doesn't leave me feeling much, though. Side two comes out swinging with the heavy chugging and pretty much maintains this direction straight on through, except for an awkward and slow ending. Not bad, but nothing spectacular. 1ST (Premonition/Lodjursva:gen 50/90642 Umea/Sweden)

THE ENKINDELS • Who Here Wants To Fight CD
There are only four songs here, but they are good songs. A couple of the songs were from a 7" that came out last year. The songs have a good amount of energy and they are pretty catchy. I enjoyed listening to them. Who Here Wants To Fight has a Misfits influence that lurks beneath the surface. Energetic and well done pop punk. I would say get the 7" rather than this CD. KM (Initial Records/PO Box 17131/Louisville, KY 40217)

ENVY • What Went Wrong? CD
Positive skatecore from Buffalo, NY in a time-tested vein. Ironic that the label is called New Directions, since the music conjures the Positive Force era to a major extent. It's good, it's well executed, it has all the true-to-yourself mantras and friends-now-gone lamentations. It's got old school aggression and group chants. It would have made good skating music a few years back, but it ends with a rather unfortunate prank call among the "hidden tracks" that leaves a feeling of empty juvenility. 1ST (New Direction/PO Box 1413/Lockport, NY 14095)

ETHEL MESERVE • The Milton Abandonment CD
Tree recording artists Ethel Meserve turn in six songs of melodic and mildly swinging stuff that moves me in a way similar to Karate, Boys Life and Proudentall. Dynamic. Even a little of the ol' violin interlude and the long-ass storyline spoken word on one song. I think that, by now, you know if you'd like anything on Tree or not. If you've liked any of their past releases, then there's no reason not to continue your collection. I will be picking this up for mine. DO (Tree/PO Box 578582/Chicago, IL 60657)

EVANCE IF TOMORROW... • 7"
Whoa. This is excellent. Reminiscent of old U.K punk like Disorder and Chaos U.K. This record is just straight up in your face punk rock. I was singing along to this all night (the parts in English anyway). You can trust the Japanese punk scene to keep it real. CF (221, 3-19-12 Koengi-Kita/Suginami-ku/Tokyo/Japan 166)

EXCESSIVE FORCE • In Your Blood CD
Those things in the world that are synonymous with Excessive Force are such things as X's, camouflage shorts, sing alongs, backpacks in the pit, Ibanez guitars, biohazard t-shirts, Earth Crisis hats, and so on. This is straightforward straightedge metal hardcore. Just complex enough, however, to maintain my interest at the lowest of levels. The execution and recording quality is pretty good. It comes off sounding a little bit like one of the earlier Integrity recordings, with more yelling vocals as opposed to the throaty growl so often associated with Integrity. The obvious Snapcase influence is shown through the so often ripped off harmonic licks everyone uses. Basically this band is doing all they can to get on Victory records. Topics of discussion within the lyrics are straightedge pride, advocation of violence, destruction, and persecution, abolishing evil with evil (?), the toils of backstabbing, and abolishing ignorance with ignorance (?). The music is pulled off, but lacks any innovation. Even if you can get over that, I can't imagine how anyone could possibly overlook the fact that these guys are walking contradictions. The whole thing leaves me wondering how so many people open their mouths without ever taking the time to actually think about what their saying. On top of that how does anyone listen to what these people are saying without thinking about what is being said? If you like Earth Crisis you'll probably like this. ABB (Life Sentence Records/PO Box 5856/ Aurora, IL 60507)

THE EXPLODER • 7"
No, this isn't Exploder from a couple issues ago, but rather a hardcore band that sounds a bit like Ordination Of Aaron that also happens to use Exploder as their name. This is a good record. The song that sounds like Ordination Of Aaron is really good, while the other two tunes are a bit heavier and good as well. Energetic and sounding good. KM (Jackpot Records/PO Box 4249/Richmond, VA 23220)

ENDEAVOR • Constructive Semantics CD
Endeavor started out strong, but a lot of times hardcore bands turn into complete drivel as they get more popular and start working with larger and larger labels. I was happy to discover that Endeavor hadn't "progressed" into some mediocre crap. Constructive Semantics is Endeavor at their best. The songs are hard driving with lots of tempo variety. They can push the peddle to the metal and then drop back for some boogie-mosh action. Hardcore pure and simple. Solid and groovy. Much better than Crazier Than A Shit-House Rat. KM (Trustkill/23 Farm Edge Lane/Trenton, NJ 07724)

ENFOLD • 7"
A German version of Botch. Hard chuggin' hardcore with crispy distorted rhythms and layered screamin'. Songs about shame, pain, greed, weakness, all the typical aspects that most hc bands scream about. And you better leave your positivity at the door because they are only playing hate-filled and oppressed packaging to build up your tolerance. Enfold are the chaotic rampages from the discontent. SA (La Familia Records/ Wormeling Str. 42/48147 Munster/Germany)

FORCED INTO • Profit Not People CD
Five metal influenced hardcore songs that assault with power and energy. I thought Forced Into was quite good. They have a ton of energy and power, and the vocals are piercing enough to get them out of the finger-pointing genre that you might expect from a band from Sweden. Well done, and enjoyed by my ears. Forced Into should be harsh and devastating live. KM (Bridge Records/PO Box 1903/S-581 18 Linkoping/Sweden)

FAKE HIPPIE • Start The New Game CD
I didn't really like this too much. The music is emotive but slightly too poppy, and the vocals don't draw me in very well. At times I felt as if Fake Hippie could have something if they could just turn their melodies into emo rather than pop punk. I don't know. I was surprised at how boring this was since it comes from a part of the French scene that usually produces great stuff. Maybe next time. KM (Fake Inc./11 Rue Lejeune/ 31 000 Toulouse/France)

FACEDOWN • Friendship Is Still Everything CD
8 tracks at 24:12 minutes. Metallic hardcore that is well recorded. Facedown have a strong clean sound with guitars and drums and vocals filling a spacious mix. It is unfortunate that the music is less than memorable. They rely heavily on clean guitar balladic strum intros leading into big chug riffing and a heavy layer of low end. Garbled vocals are occasionally broken by an attempt at singing. The lyrics take stabs at social criticism but mainly display a "my opinions are right and your opinions are wrong and surely you will be destroyed" mindset. Only on one track, which addresses rape from a woman's point of view, do Facedown use their anger for more than stormy rhetoric. There is no attempt to escape the confines of the metal hardcore genre. SJS (Genet Records/PO Box 447/9000 Gent 1/Belgium)

FAHRENHEIT 451 • 7"
These literary gurus play emotional hardcore. They are somewhat melodic, but definitely incorporate the harder, more aggressively feel into their music. Guitar melodies, in general, are simple and quite rare, creating an overall straightforward approach to the music. The vocals are sung, spoken, and screamed. The lyrics seem to be about personal experiences, friends, places, and the likes. For some reason these guys remind me of Still Life a lot, but a bit more chaotic. The recording quality is okay, as is the execution of the music, as is the packaging, as is the record as a whole. However, I would go so far as to say that it does have some things to offer that allow me to appreciate it more than most records. Fahrenheit 451, the band, is definitely directed towards separating themselves from all the other mediocre bands out there. Give 'em a listen. ABB (Elucidate Records/PO Box 1729/Collingwood, Victoria/Australia 3066)

FATZO • 10"
This ten inch starts out with an emotional, harmonized song against violence at shows. All the other lyrics are equally retrospective and weird; enough so that I won't take any stabs at what they could be about. Altogether Fatzo have this sort of acoustic and new age sound, even though they are essentially neither. I mean, this is a punk-influenced band and they do have electric instruments. It sort of reminds me of something that would be on Dischord nowadays. That sound of having certain roots, but now evolved into a whole new noise. Overflowing with art but lacking a particular energy. LO (Revolution Inside)

FALL SILENT • CD
Awesome intelligent metal skewered and diced with heavy doses of Reno hardcore. 7 songs that don't leave room for the feeble minded. I use this CD to wake me up in the morning sometimes—usually makes me pissed and ready to kick some serious ass, mainly my own. I know the Orange County scene has submitted to their brutality and I have been unfortunate to miss their destruction live. Luckily, Austen Algren talked them up so damn much to me that I had to review this one and yes, it kept me moving. This is the new improved ballad to the next revolution—The Renovolution. SA (Moo Cow/PO Box 616/Madison, WI 53701)

FEASTS OF MERIT • CD
The last two issues of *HeartattaCk* each saw a good release from the new label Brass Ass, and this issue is no exception. There is some personnel crossover from Autumn Rising I think, but the sound is quite different. This project has a very serious and deliberate sound. Usually when I say a band sounds "polished," I mean it in a negative over-produced way. But this CD is polished in the sense that they know how to play, and whoever recorded it, knew how to make the music sound right. The lyrics are intriguing and the packaging is beautiful. Totally recommended. DF (Brass Ass Recordings/11622 Pierce Way/Louisville, KY 40272)

FRANKLIN • Building In A And E CD
Damn, I always like Franklin live. Their blend of rock and groove has a perfect emotive swing. I always find them captivating and I can't help but sway to their primal pulse. But I usually don't find their recorded material to be as interesting. Not to say that I dislike their records, but only that I don't put too much stock into listening to their records. However, Building In A And E is very much up to par with their live show. Their punk roots go all the way back to the '70s, yet they remain a hardcore phenomenon. This ranks in my book with Fidelity Jones and Soul Side. Proving that experimentation can be healthy rather than simply verbose and boring. Excellent. KM (Spectra Sonic Sound/PO Box 80067/ Ottawa, Ontario/K1S 5N6/Canada)

FISTICUFFS • Apocalypse Now 7"
Crusty visions of violent revolutions spawn a fierce record. While the images of armed youth uprising dominate the lyrical content, the music is centered around a fairly old-school crusty hardcore sound that would fit in well around the mid-80's. I guess I just can't get past the butt-ugly sleeve picture of a bunch of punks killing business men and cops. Combined with the lyrics, it just generates one huge cliche. Aside from that, the music almost resurrects the ghosts of On Life or the Passed from the hallowed Pennsylvanian ground Fisticuffs stands on. 1ST (Motherbox Records/60 Denton Ave./East Rockaway, NJ 11518)

THE FROWNIES • Amateur Dramatics For Professional... CD
Well, the music is straight forward punk with some melodic tendencies. The lyrics are kind of interesting. They are certainly honest, but at the same time kind of silly and dumb. One song is about how the singer's girlfriend spends more time surfing the web than with him, and another is about how a married guy meets a woman who doesn't care that he is married and they dance together to the punk rock band. Silly pop punk stuff. At their best the Frownies are a poor version of Hellbender and at their worst they are just bad pop punk like a trillion other bad pop punk bands. KM (Farewell Records)

FUN PEOPLE • Desarme 7"
Kooky with a capital A.... which stands for Adi, who seems like he'd be into this. Only someone as nutty as that kid is capable of giving this the review that it deserves... along with the spanking which it's begging for. It WANTS to be spanked. Oh shit. Now I listen to the second song and it brings to mind a poppy version of Reason To Believe with heavy doses of Offspring. Is that possible? What the fuck is going on here? They also do a crazy version of "Never Say Die" by Sabbath! This must be the weirdest thing I've reviewed since that Urga CD last time.... They sure do things differently in Argentina. I like it in a temporary, comic relief sort of way. DO (Ugly/CC 48 Suc. 49/Cp (1449) Bs As/Argentina)

FUN PEOPLE • Toda Nido Sensiblesabra De Que... CD
Another big hit from our krrrrrrazy friends in Argentina. On this CD, which comes in a 12" cover along with a booklet in four languages, they opt for more rock but still have a heaping helping of kook. The singer really DOES remind me of the Reason to Believe/Sense Field guy, though. That guy mixed with Cher and Getty Lee (of Rush), actually. Pretty weird. The background music ranges from acoustic and folksy to uptempo pop-punk and the lyrics also cover topics from first kisses and rainbows to animal rights and politics. I can't say that this has much staying power, but if they play here someday, I'll be in the front row dancing like crazy... DO (Ugly/CC 48 Suc. 49/Cp (1449) Bs As/Argentina)

FAT DAY • Burrega LP
An LP of inspired silliness, creative noisemaking and blazing one, two and three chord punk. The songs are short blasts of high speed hardcore tied together with mountains of noise, decayed recordings, found sounds, odd instrumentation and recording tricks that never come close to losing control. Fat Day never slow down which is their best idea and they play as tight as they play fast. Totally great record. SJS (100% Breakfast Records/PO Box 381804/Cambridge, MA 02238)

FRODUS • Explosions 7"
I was expecting Frodus to be a bit distasteful, but these songs are well done. They have energy and while they are certainly rock influenced and a bit more indie then my tastes usually allow, I found Frodus to be good listening. Driving and rocking. KM (Day After Records/Horska 20/352 01 As/Chech Republic)

THE GAIA • 777 (1991-1997) CD
If I didn't know Gaia was from Japan I would think they would be from the Bay Area. Real chaotic punk rock by 4 punk as fuck Japanese girls. The vocals even sound almost too hoarse to be from a female but The Gaia is all that. Pure raw energy and there's 17 fully loaded songs here to take home with you. The first time I heard The Gaia was on this comp. promoting Japanese hardcore and they blew just about every other Japanese band to bits. These girls are out to kick some punks where it hurts. If you like being abused, call them up and I'm sure they will take care of you just how you want it—raw and fucking loud. SA (Sound Pollution/PO Box 17742/Covington, KY 41017)

GEHENNA • The War Of The Sons Of Light... CD
Gehenna who distinguishes themselves enough in the arts of war and the sabotage of the government epitomize the merciless spirit of the Claw. Equipped with mighty axes and the most gruesome voice, they are prepared to fight until death. Gehenna ain't fucking around and will seek revenge with malicious intent. Devoted to hardcore and the Claw, Gehenna lusts for battle—wanting nothing more than to wade into the fields of carnage and die a bloody death surrounded by the bodies of their fallen enemies. When listening to this discography of all their past 7"s, sabotage the next cop you see, rob the bank then rob another one for pure fun, and don't forget to rewind from song #1 to get the new songs they've empowered on this battering ram. SA (Crimethinc./2695 Rangewood Dr./Atlanta, GA 30345)

GENUINE • The Pessimist Project CD
I had a hard time figuring out if this band was straight edge or not; the "STR8" on the knuckles, the cigarette butt back drop for the song titles, and the "X" key chain on the cover made we think that maybe they are straight edge, but I need a little more whacks to the head to know for sure. Seriously, Genuine is a straight edge band that proclaims that fact loud and clear. The music is what you would expect—mosh hardcore with just a tinge of a metal influence. They even have some Krishna references and text to keep the stereotype alive. Musically, I thought Genuine was pretty good. I would rather listen to Inside Out, but I suppose if I was really into this sort of music then I would be stoked to see Genuine live. KM (Temperance/PO Box 685/North Field, NJ 08225)

GWYLLIONS • Idiosyncracy CD
This is the sort of pop punk that gets played as the background for skate videos. I imagine my neighbors that dig Fat, Drunk & Stupid and NOFX and whatever is the latest hot seller on Epitaph would dig Gwyllions. Okay at first, but by the end I just want it to end. KM (Green Leaf Records/PO Box 114/8500 Kortrijk/Belgium)

GET HUSTLE • 7"
This is just half a step above unlistenable to me... my roommate said something like, "at least you have to laud them for their progressive sound" but I responded, "no I don't." (He thought it was pretty terrible, too, but was looking for some sort of silver lining to this "free jazz" thunderhead and I guess the b-side is a little more tolerable.) The a-side, entitled "I've Got A Gun I'm Excited" is spastic and craptastic with some Betty Boopy woman trying to seduce the listener (who can't help but gag a little at the thought), while the b-side, "Satan Be Gone" is a loungey mellow groove which doesn't exorcise the demon from this reviewer. Antioch Arrow never sounded like this... or maybe they did. Write to them in Hollywood. Fitting. (GSL/PO Box 11794/Berkeley, CA 94712-2794)

HABERDASHER • Songs On Love Nos. 48602-48608 CD
7 tracks at 36:55 minutes. Moody post hardcore constructed of riffs and rhythms that cycle slowly building a loping tension across most of the seven tunes. The anticipated release comes near the end with thunderous results as the band piles layers of psychedelic drone and some huge bass drum then calmly fade to silence. Haberdasher effectively wring drama from their dynamics. They have created a crackling suite of songs from the interaction of a rhythm section bristling with martial percussion and subtly twisting dual guitar conversations. A pleasant sonic threat. SJS (Reptilian/403 S. Broadway/Baltimore, MD 21231)

HAELAH • 7"
I'm kinda disappointed. I was expecting something as solid as they would play live. Last year, when they came out to Goleta, it was powerful, so fucking loud, and very touching. Haelah does present the touching part here, but it definitely is not as moving as they are live. For instance, the drummer has got to be one the loudest drummers around and she plays it to the mood. Haelah is also a combination of some amazing gents that played some influencing music in the past: Indian Summer, Calm, Mohinder. Their closest sound to any other group is Calm but more melodic and vocal. Haelah, with their mouths open wide, soothes our feelers and calms down our senses. SA (Tree Records/PO Box 31840/ Philadelphia, PA 19104)

HAIL MARY • Crashing Down 7"
I was a bit surprised to see that Hail Mary had a 7" on Vermiform. I mean Hail Mary is as close to a straight rip-off of Born Against as you can get (Hail Mary is, however, pretty damn good, even if they are doing the Born Against formula) without actually being a Born Against cover band. Anyway, these songs remind me of the stuff that Born Against was doing towards the end of their time together. If you liked Born Against and aren't too turned off by the blatant similarities, then this Hail Mary 7" will fuck you over real nice like. KM (Vermiform Records)

THE HAL AL SHEDAD • Running And Falling 7"
The Hal Al Shedad kick their angst into hyperdrive for these two tunes. Side A is a snappy and quirky track in a post hardcore rock groove. "Human Again" speaks of fate and loss of innocence and desire for human interaction. Side two is a long dirge like track that is mostly words with quiet musical accompaniment. "Eloquent Loser" tells of high hopes and great expectations ending in a dream crash which sends the narrator running from disappointment and into isolation where he wonders if it possible to start again. It is a very literary recording, more soliloquy than song. The music is good stuff and the words turn the songs into fables. SJS (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

HALF LIFE • Down Right CD
6 tracks at 29:33 minutes. Half Life are a heavy hardcore band from Miyagi, Japan. On this CD they kick down some rocking tunes chock full of metallic riffing buffeted by a powerful bass and drums section. They play their instruments really well and as a band they are a tight unit. The room filling production provides enormous guitar and bass sounds that storm from the speakers with some intensity. The Envy vocals are particularly pleasing. They are a fourth instrument cutting through or just as often diving into the sonic bluster. The singer shifts form hoarse shouts to a dragging cry as the songs shift tempo and mood. Lyrics, roughly translated, stand defiantly against complacency with the status quo and speak of struggling to create a more tolerable personal space. At the center of this CD is a version of Verbal Assault's "Trial." Nice record. SJS (H:G Fact/401 Hongo-M/2-36-2 Yayoi-Choi/Tokyo 164/Japan)

HECLA & GRIPER • Songs:ohia CD
8 tracks at 23:08 minutes. No frills minimal countrified mood pop for the sensitive of heart and mind. The singer/songwriter mode is explored in these eight slowly extracted tunes, accompanied by a guitar and brushed drums plus the occasional bit of piano. Lyrics from the realm of arcane word clouds. This sort of stands or falls on the vocal delivery. Unfortunately Hecla and Griper's unisex drunken heartbroken country twang style is so affected and ultimately fake that this CD is little more than recorded boredom. SJS (Secretly Canadian Records/1703 N. Maple St./Bloomington, IN 47404)

HELLNATION • At War With Emo 5"
Grindcore in its finest moments. Amazingly, there are eight tracks on this 5" record. The format in itself presents a special challenge, almost a test of faith in some sort of deranged Indiana Jones sort of way. The experience is a brief, yet comprehensive lesson in chaotic guitars, screeching vocals and pummeling drums. Think of it as the grindcore analogue to "Learn French in Three Days." It could only be better if it were a Hellnation/Gerogerigegege split 5". Completely makes up for standing in a two-block line of punks and still not getting into Fiesta Grande #6. 1ST (Slap-A-Ham/PO Box 420843/San Francisco, CA 94142-0843)

HIS HERO IS GONE • Monuments To Thieves CD
Fifteen tracks of awesome hardcore. His Hero Is Gone is exactly what hardcore is supposed to be like. Their music is powerful, interesting and angst driven. Their lyrics are pointed and with purpose. And to top it all off they are down to earth people. Hardcore for the hardcore. Awesome. KM (Prank/PO Box 410892/San Francisco, CA 94141-0892)

HERETICAL RESPONSE • Envision 7"
A six song EP of furious political punk. Heretical response take on the horrors and stupidity of our world with a pounding Conflict like punk attack and lengthy essays sung to the beat. Topics addressed include animal liberation, living vegan and poison free, a world without nations and an excellent track about the roots of the Rwandan/Burundi civil wars. Visionary and in your face, these folks believe they will make a change. Their positivity is refreshing. SJS (Goat Lord/PO Box 14230/Atlanta, GA 30324)

HUMAN INVESTMENT • Invest Your Efforts... LP
H.I. takes you through political corruption 101. Every song is about the injustice of capitalism and the downfalls of man. Loud and well sung pc punk. They could even teach some economics classes on where your money is actually going. What's strange is that this music doesn't get you pissed but more rawled up in a happy positive catchy sense. Politics are exactly the same as Propaghandi but they sure don't stick out as much. This is some real good shit here, if you are into the raw DIY sounding punk rock. SA (Rotten Propaganda Records/PO Box 42325/Pittsburgh, PA 15203)

I HATE MYSELF • 12"
Hmmm... maybe if you hate yourself then you ought to punish yourself instead of punishing me. I tried to give this a chance; even after Lisa complained about how bad it was on the first listen. This is cry baby emotive stuff that just doesn't work. I found it to be lacking energy and soul. Perhaps they will win me over with the next release. KM (No Idea/PO Box 14636/Gainesville, FL 32604-4636)

ILL REPUTE • Bleed CD
A dinosaur from Oxnard, Ill Repute is one of those bands that I should be familiar with but, for some reason or another, I had never really heard. A mainstay in the tired genre that has come to be known simply as "pop-punk," Ill Repute plays it quite well, with sincerity and a pretty hard edge, even though the style itself isn't my favorite. Since I don't have any knowledge of their past, their influences, who they have influenced, etc., I can only throw out names like Pennywise, Lagwagon and NOFX that everybody is familiar with to give you some idea of what they sound like. I've got to say that I abhor pop-punk cover songs (included are Tom Petty's "American Girl" and "Cherokee" by The Raiders) that are just the original song sped-up so folks can mosh to them... I could never see myself getting too into this, but I know plenty of kids walking around UCSB wearing wrap-around sunglasses who would kiss these guys' ass. DO (The Edge/PO Box 7111/Oxnard, CA 93031)

IVICH • 10"
There more I listen to this record, the more I hear some kind of a Floodgate feeling. But it's just a feeling. This could be the best Ivich material yet, and is definitely my favorite record to come out on Ebullition in a while. It's got French hardcore rawness of soul, but also has some not raw parts as well, combining for a nice mix. Specifically, the vocals are intense, but at times they use some more polished sounding instrumentation. My only complaint is that most of what is written in, on and around the record is written in French with no translation. DF (Ebullition Records/PO Box 680/Goleta, CA 93116)

INFEKCIA • 7"
I thought that this would just be another crust record. Well I was right, but damn were the lyrics scary. The pictures on the insert were even scarier dead babies, starving people, deed soldiers etc... The music was pretty much just grindy crust. The vocals stood out to me the most. Scary stuff boys And girls. CF (Tarek Bialik UL, Koletowa 77 B/7-56-420 Bierutow/Polska)

INSIDE • 7"
This 7" contains four tracks of solid, rocking post hardcore with considerable emotional content. Inside have a wailing and crunching twin guitar sound. Unfortunately the recording is to muddy for them to really shine. Much emphasis has been put on the vocals which are front and center in the mix. The guy sings in a "Pete Townshend wallowing in self pity" kind of way and the words are worth hearing relying on a mix of poetry and politics. The b-side tracks are the strongest of the set while the a-side achieves a few moments of supreme wussiness, which is a compliment. SJS (Mother Box Records/60 Denton Ave./East Rockaway, NY 11518)

INSIDE • 7"
Two god awful songs. Straight up indie rock. A friend of mine compared this to a cross between Cap'n Jazz and Counting Crows. I guess that description would entice quite a few to take a chance on Inside. Hey, it is your life, but don't say I didn't warn you. KM (Redwood Records/1025 North Harbor Blvd./Fullerton, CA 92832)

INTENSITY • Battered Soul 7"
One word comes to mind—Positive! This is straight forward hardcore from the heart. Sincerity, unity, and loyalty, 3 words most edge kids live by lives in the hearts of Intensity. Half the songs are in Spanish and English, Intensity reins from one of the biggest hardcore community's in the world, Sweden. 9 fast, upbeat numbers are compacted on this 7". They've also put out a CD that is greatly influenced by Ignite, mainly Zoli's voice, however, the 7" is more chaotic and puts seems to put more emphasis on the music. Am awesome record directed towards positivity. Fucking go! SA (Putrio Filth/St. Soder Gatan 38/S-22223 Lund/Sweden)

xINVICTUSx • Never Forget Your Commitment CD
Okay, when I got this I thought to myself, "Shit this looks bad. White House has put out some okay stuff though, maybe it will be a surprise." It wasn't. This is a bad chug-a-chug-a mosh band with some of the worst monotone vocals I have ever heard. I probably wouldn't have been quite so harsh, but they put a bunch of live tracks on the end which made for forty-five minutes of listening. Argh, it be hurtin' me ears! Straight edge hardcore at the low end of the spectrum. KM (White House Records/ 830 Baylor Wissman Rd./Lanesville, IN 467136)

ISOLATION • 7"
Isolation are from Chicago and they're pretty pissed off. Chugga chugga str8edge with some Botch influence. I like the slow sluggy song on the first side, except when they go into that cheesy hip hoppy part. The guitars are too fuzzy, and the packaging was just a per-cover; but beside that I see a lot of potential for this band. I hope this is just a demo of what's to come. ADI (Under Estimated/PO Box 13274/Chicago, IL 60613)

IN/HUMANITY • Your Future Lies Smoldering At... 7"
I was a bit surprised at how slow these songs are, which isn't to imply that In/Humanity has mellowed! These are heavy and chaotic smacks to the head with a baseball bat. No mellow crap here. Lyrics, music, and design all come together to make a really swell record. If you haven't heard In/Humanity yet then I suggest you get off the couch, turn off that god-awful indie rock, and plug into some hard-fucking-core. Excellent. KM (Coalition/PO Box 243/6500 AE Nijmegen/Netherlands)

I SHOT MCKINLEY • 7"
A lot of work went into this record. The lyrics are screened on a piece of cloth and the cover features a die-cut with some printing on a transparency. The music is emo hardcore done with screeching vocal work. It is all well done. Cool. KM (Technicians Of The Sacred/PO Box 14411/ Minneapolis, MN 55414)

ITCH HOUSE • 7"
Slow, weird out of tune art-rock with female vocals. It's different... I guess... MARK (Noise Pollution/PO Box 72189/Louisville, KY 40272)

IRONY OF LIGHTFOOT • 7"
The first thing that caught we about this was the writing and lyrics: weird eclectic stuff that is interesting to read. The music is hard for me to describe. I want to compare Irony Of Lightfoot to Merel, but I don't feel very comfortable with that comparison since this stuff has a unique feel that doesn't mesh that well with the comparison. Powerful and harsh, but not overbearing. Good. KM (Wreck-Age)

I HATE MYSELF • LP
I didn't really like I Hate Myself's 12", so I wasn't expecting too much from a longer record. Maybe I'm in a different mood, but this LP is a lot better. I Hate Myself play sad emo stuff with whining vocals. If you like tear-jerk hardcore then this will definitely appeal. This kind of music can turn out sounding like down to earth hardcore or like over-produced indie rock. I Hate Myself definitely go down the hardcore path. Fans of Still Life will dig this LP. KM (I Hate Myself/PO Box 13842/Gainesville, FL 32604)

JONAH • 7"
When I put this on I was expecting to be assaulted by Rorschach meets Uranus style hardcore. There are a lot of Canadian bands doing that sound these days, and it seemed to me that Jonah should be in that mold... but these songs are a lot more diverse and slower. Sure, there is an oppressive element that relies on harsh vocals and thick sounding hardcore, but underneath that there is a more moody emotive influence. It may be subtle at times but it is surely there. Powerful and very well done. KM (Anima Records/1416 Ambercroft Lane/Oakville, Ontario/L6M 1Z7/ Canada)

JUMPIN' LAND MINES • England's Lesser Known... 7"
Poppy, sing-a-long oi punk rock that hops around from ska breakdowns to NoFx guitar parts. Kinda strange, but it actually works for awhile. 4 songs here that don't impress the Aok-dog that much, mainly because the recording is as shotty as a rusty nail. These songs fade into each other too much too leaving me dry and not satisfied. I do give them credit for The Clash revival style back-up vocals and harmonies. Other than that, Jumpin' Land Mines aren't as deadly as you might think. SA (Black Hole/12 W. Lowgrove Box 130/Philadelphia, PA 19118)

THE JABS • Time Of Negligence CD
These six songs are influenced by the '88 style Revelation hardcore. A bit moshy with lyrics about the evils of drugs, obsession, and backstabbing your friends. Straight out of the late '80s. It is well done, and since The Jabs are from Singapore and not New York City it is hard to say that this isn't fresh and exciting. The Singapore scene seems to be flourishing at the moment, and this is the kind of music that they love. I'm personally a bit tired of this music, but I lived through the original time and saw Youth Of Today, Insted, Chain Of Strength, Judge, and all the others many times. With that said, I can't blame these kids for doing what they want, playing what they want; that after all is what hardcore is all about. Go! KM (Straits Records/Blk 225 #02-58/Pasir Ris St. 21/510225 Singapore)

JEFFREY & THE .6 SYSTEM • CD
What a medley of people... featuring two members of Embassy (one of which was also in Ochre and Incurable Complaint), a member of Seven Years War, and unknown fourth, Jeffrey & The .6 System play melodic emo hardcore. Combine the Embassy sound with the Colorado emo sound and you get a good picture. One song even has the Christie Front Drive vocalist doing the singing. Light and drifting stuff. The songs seem to be about personal issues, with more than one lamenting on the state of love. Interesting, especially for those dug deep in the emo thing. KM (Seven Years Sound/7550 W. 84th. Way #1513/Arvada, CO 80003)

THE JAZZ JUNE • CD
As I was reading in *Hit or Quit It* fanzine, possibly the most brutal and hilarious 'zine around when it comes to reviews, the emo olympics are here and are hitting hard with bands like the Promise Ring, The Get-Up Kids, Jejune, and Jimmy Eat World. Well, a new prospecting band weighing in at an emotional intensity of a middle weight with a heavy addiction of pop star rock has arrived for new competition. Most people would probably say they are in Promise Ring's shadows but isn't everyone nowadays. Anyway, I do admit they have a strong P-Ring influence but they keep their music edgy and more on the wacky-jazziness instead of the real dance numbers Davey and the showhuskies present. The Jazz June play very beautiful pop rock that's nothing short of excellent. Those mood swingin' octaves really knock me cold on my feet. Anyway, The Jazz June have made it to the competitive playing field with the best of them and unusually put a tinge in my heart. SA (Workshop/5233 Guelph Line RR#2/Milton, ON/L9T 2X6/Canada)

KARENZA • 7"
Paralyzing and perpetrating, Karenza makes it priority to debate, educate, and discuss ideas and politics embedded in the punk/hardcore community. Their tidy little booklet states their strong views, cites some poetry, and leaves room for discussion. Reminded me of the Boy Sets Fire booklet included in their split with Jazzman's Needle in a way. I guess PC hardcore is coming back and Karenza will not be the last one to be heard either. Yeah, these kids are pissed and they handle it by shouting at the world and pulsing loud music into each other. Vocals a lot like Mike Cheese from Gehenna and the music revolves around spastic, layered chuggin' hardcore. "Your beliefs aren't nothing without action!" I couldn't agree



more. SA (Rosepetal of Sun and Moon Records/606 N. Atherton St./ State College, PA 16803)

KILL HOLIDAY • Meant To Let You Down 7"
Fucking yeah. This is by far the best record I got to review this issue. Grade A indie rock'n'roll. The second song starts with Sensefieldish vocals over dual guitar mute work, then slips ever so gracefully into the sweet use of octave chords. The first song is poppier, and I Wish I comes to mind. Also the structure is a little more straight-forward. Both songs are great, and I hope it's not long before they put out a full-length. ADI (757 Roca Rd./Chula Vista, CA 91910)

KITE EATING TREE • 7"
These Buffalo NY boys seem to have the Mid West influence mixed with some Nation of Ulysses. The music has some interesting things going on, but doesn't drive me enough and the vocals are just kinda there. The singer needs to work on putting soul into the music; don't get me wrong, the singing isn't that horrible, it just needs to boost the energy level a bit. Maybe a different recording would have changed this, but I have faith these guys will mature and rock out world in due time; great potential. Great packaging on lyrics. ADI (301 Lexington Ave./Buffalo, NY 14222)

KNUCKLEDUST • CD
New York style hardcore that utilizes the back-up vocal crew. Pretty well done, though nothing highly original or groundbreaking. Play a quick beat, shout it out, and break into a slow heavy mosh. Knuckledust are still bringin' it back as best they can. KM (Days Of Fury/PO Box 65/ Wallasey/L45 3QE/England)

KNUCKLEHEAD • Another Neurotic Episode CD
I can dig this. It's fun in a definite Avail-meets-Crimpshrine vein. Pop-punk, but I'd be tempted to call it pop-rock because I'm so bored with that stupid label. Punk influence is apparent (unlike in many of the so-called pop-punk sweethearts of the mainstream) and some of that East Bay, Op-Ivy shit is mixed in there pretty heavily, too. Nothing that I'd be inclined to get into, just because of the Pennywise sound being so played out, but if that's your bag then you'll certainly be getting this. DO (Melodiya/2523 17th Ave. SW/Calgary, AB/T3E 0A2/Canada)

KREMA-1 • 7"
Yappy vocals cover basic chords and a loud, funky bass. Lyrics criticize the USA, communist leaders, homophobia and more. Most songs have that 1/2 time circle pit quick rhythm, which I personally don't care for. LO (Williamsport Area Community Production/12 Wyatt Circle/ Somerville, MA 02143)

KULTA DIMENTIA • Ausser Funktion 2x7"
Did Metallica change their name to Kulta Dimentia. KD uses "Kill 'Em All" as their ballad to metal destruction. They do a pretty good job at relating the old school to their vibe but an essential part is lagging. It just doesn't rock as hard as any good metal should. Unfortunately, they give more than enough songs to finally make an impression on you. After the first two songs you might have to put this to rest. SA (Lund Castle Core Records/Neustadt 80/25873 Husum/Germany)

LÄRM • Extreme Noise CD
Fast, faster, and still faster. Lärm thrashed fast as hell while combining extremely political ideas with the occasional straight edge sentiment. This CD has everything they did, and I was happy to see that "Destroy Sexism" even made it on here. This is one of my favorite Lärm songs, and I was always amazed at how much Heresy at times reminded me of this one tune. Anyway, Lärm really captured the idea of hardcore and this CD and the enclosed lyrics and writings do a really fine job of documenting the Lärm experience. Unlike a lot of discography CDs that look back at older bands many of the original Lärm people went on to be in Man Lifting Banner and are still playing today in Seein' Red. In 1984 these guys were defining hardcore, and in 1998 they are still at it. Actions speak louder than words. No shit, this is totally awesome. KM (Coalition/ Jeroen Virjhoef/Visotterstraat 54/6532 CK Nijmegen/Netherlands)

LANYARD • Realms 7"
Lanyard start with a basic rock trio and expand the lineup with extra peressusion, saxophone and some odd noise from tapes and theremin. This 7" contains one track that starts up slow with a mellow sax line accompanied by a soft rhythm that builds and breaks into the theme, full of chunk-a-funk riffing. A mellowed bridge leads to side B where the theme is explored a bit further before an extended fadeout of foggy guitars and sax, gentle percussion rolls and lost voices and other sounds. An impressionist flow of sonic ideas. Lanyard are exploring a big territory where such folks as Debris, Iceburn, Curlew and Pittsburgh's Water Shed have also set up residence. SJS (1% Records/PO Box 141048/ Minneapolis, MN 55414)

LATEBLOOMER • Truth 7"
These kids came out 4 years too late. They might have had a slight impact if they played with bands like Gameface, Samiam, and Farside but even to compare them to these bands would be like comparing a dinosaur to a lizard. The biggest problem here is the same dilemma I discussed in another review: the music can go somewhere if they trashed the vocals altogether. I don't mean to pick on this band too much but they are a very good example to illustrate my problem. SA (Sneezeguard/9804 New Hampshire Ave./Silver Springs, MD 20903)

LIAR • Invictus LP
Metal, metal and more metal is the first thing that comes to mind when the needle punishes the grooves of this vinyl. Not entirely bad, but the double bass really seems to ruin the majority of this. Okay, I take it back, this becomes pretty annoying three songs in. To give it some justice it does resemble some Damnation with some glam metal. It ain't all that and probably the worst release I've heard on Genet Records. SA/MM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

LICK 57'S • 7"
Poppy lick'n punk rock. Certainly to hop around "five days a week" down Isla Vista party central at night. Some might categorize under Fat Wreck Chords or Epitaph or something but they definitely have that uniqueness that won't let them become known as a 3rd rated generic punk rock band, maybe it's the Pegboy/Naked Raygun similarities or the Big Drill Car rhythms. There are 4 songs, enough to give a well rounded impression. SA (Offtime Records/PO Box 220763/El Pinso, TX 79913)

LOCKJAW • A Lesson In Hate CD
Well executed, well recorded, and well intended metal hardcore. I can't say I am the biggest metal hardcore fan, but these guys certainly get me moving more than the almighty Earth Crisis ever has. The music is definitely a lot faster than anything EC has ever done, but they've got the heavily influenced EC breakdowns. The energy level reminds me of the driving forces of Snapcase or Despair. Vocals are screamed, and sound like what would result if the guy from Strain decided to say more than one syllable during each measure of music. The lyrics are simple, but rad. Topics range from critical thought coming from within the hardcore scene about the hardcore scene to the disassociation from the consumer culture we live in. The result is a more than adequately successful work of art. Look into this one. ABB (Upheaval Records/23 Donegal Pl./ Hamilton, ON/L9A 4Z6/Canada)

LULLABY • 7"
Lullaby played one show and broke up, then put out this 7". These chaps seem pretty darn EMOtional, each of the band members even wrote a little something about what the band meant to them. Too bad I really can't stand this; it's totally wannabe artsy without the weirdness hooky factor. Ahhhh this is so horrible, it's so fucking dry sounding, nothing flows; totally random. Not random in a good way like Naked City or something, but random in a bad way, like when you get hit by a stray bullet. ADI (too many addresses to print)

LUX VANITAS • 7"
Whenever I hear music with this mix of hardcore and rock, I reference the VSS. It doesn't sound anything like rock, but I think the influence comes in the delivery. The sound here is not quite as mean and is possibly more interesting in the sense that there is more variety in tempo and structure. The song titles are intriguing, but I can't tell what they're about. Overall, an OK record. DF (Paralogy/PO Box 14253/Albany, NY 12212)

LYNC • Remembering The Fireballs (Part 8) CD
14 tracks at 58:11 minutes. The collected recordings of a band called Lync. Music of subtle shading and texture that can drift along like a warm breeze or kick out a rocking maelstrom. These songs were recorded during 1993-94 and quietly released during a peak in the indie rock explosion. A well deserved reissue and a pleasant listening experience. Lync built songs from a gently counting beat and a warm melody. Their songs could exist as a single drum strike repeated beneath a slow guitar chime and suddenly break into a cascading bass and guitar line. Other times a loping rhythm and voice carry the tune along. SJS (K/Troubleman Unlimited/16 Willow Street/Bayonne, NJ 07002)

THE LITTLE ROCK NINE • 7"
The Little Rock Nine play modern hardcore with screeching vocal work and political lyrics. The music is well done, and I like the vocals. At times it sounds as if there are two vocalists (a male screecher and a female singer) but all the vocals are by the same woman. A nice little DIY 7" that is worth a listen or two. KM (Utilitarian Records/6583 Maple Dr./ Clarkston, MI 48346)

LEBENSREFORM • Retor 7"
Heavy sounding hardcore that is driven by a thick metal influence. Powerful and ugly. Harsh certainly comes to mind. Oppressive as well. Dark and brooding, with a slighrly chaotic feel. Some sort of cross between emotive and brutal. KM (Per Koro/Markus Haas/Fehrfeld 26/28203 Bremen/Germany)

LAMAGNA • Ceremony 7"
Damn, this is a really good 7". I found myself dancing around shamelessly while listening to the rhythmic and energetic sounds of Lamagna. This is what "emo hardcore" was meant to describe before people started calling indie rock emo. Emo never meant "powerless" rock crap; well maybe it does today. Anyway, I liked this 7" a lot more than most of the stuff I reviewed for this issue. KM (Wreck-Age Records)

LYNCHPIN • Happiness Ends Where Happiness Begins CD
Think Anasarca and Inkwell. I can't say that I like Lynchpin nearly as much as either of the aforementioned bands, but it's listenable and even enjoyable for a little while. I'm still waiting to find some bands like this with some interesting things to say, though. Good lyrics are really hard to find these days. Some chunky guitar here and there, some restrained (and overly structured) "chaos," but overall, it leaves me unfulfilled. Looks nice and it's passable, but I won't remember any of the songs next week. DO (Heart in Hand c/o Joe Bonomo/106 Greenbriar Dr./Wexford, PA 15090) or (24 Acres and a Kite/1104 Melrose Ave. East/McKeesport, PA 15035)

LYNCHPIN • Happiness Ends Where Happiness Begins CD
In the last few years "emo" has been corrupted and destroyed by college rock... I used to like "emo" but today most "emo" is just indie rock, which means it is devoid of any power, energy, or sincerity... Lynchpin play "emo" as I remember it (not to be confused with the "chaotic emo"). Their songs have some strength and yet they scream about their emotions. The seven songs are all pretty well done, and I think anyone that remembers when "emo" first came together with guitar driven hardcore will like them. KM (Heart In Hand/106 Greenbriar Dr./Wexford, PA 15090)

MAYA • Biocide CD
Weird is probably the best single word to describe Maya with. Experimental and eerie, Maya play some tribal meets industrial meets crust hardcore. The music is certainly based in hardcore, but there are so many other influences working their way through the Maya experience. The lyrics are about the demise of the mother earth and the continuing evil that is the human experience. Pretty interesting. KM (Conspiracy Records/Lange Leemstraat 388/2018 Antwerp/Belgium)

MELT BANANA • 7"
Have Melt Banana calmed down in the years that they have been around? Fucking no! They still have the shrill female vocals, they still have the chaotic guitars, and they still have all the electronic noise. I saw them play live once in Detroit, and they had more gadgets than Radio Shack. Insanity and I love it. Eight songs with cool artwork, but not much other info. DF (Slap a Ham Records/PO Box 420843/San Francisco, CA 94142-0843)

MIND • Inner Weakness 10"
Ten hard hitting hardcore songs. Songs about religion, war, and oppression. Real straight forward. If you are looking for something new and unique then Mind isn't going to be it, but if you just want to listen to some blasting hardcore then Mind delivers. Brutal music for those that know what they like. KM (Yellow Dog/PO Box 55 02 08/10372 Berlin/Germany)

MY PAL TRIGGER • There's Hope In No Tomorrow CD
Before the vocals kicked in I was thinking, "Okay, I can deal with this. Energetic pop punk that has some mood to it." But then the sappy vocals came in and I wasn't so impressed. I can enjoy pop punk sometimes, but it needs to lean more to the emotive Dischord influenced stuff like early Jawbreaker for example. My Pal Trigger's vocalist doesn't do it for me. His nerdy singing style reminds me of everything I dislike about pop punk, bubble gum, and songs about the girl next door. Still, as far as pop punk goes, you could go a LOT worse then My Pal Trigger. KM (Second Guess Records/PO Box 9382/Reno, NV 89507)

MAGGOT • 7"
An A+ on packaging, homemade and very well done. The packaging also matches the music quite well, which is good indie from Germany with an emo-core fell that dips into confusion-core or the mid-west sound. A mix of harsh emo screaming and melodic singing as well. The production is like the packaging too; polished but raw. Reminds me of a mellow Reach Out. I'll tap my toes, spin around and clap along. ADI (Wendl Obere/Hagenstr. 20/91217 Herebruck/Germany)

MANCHURIAN CANDIDATES • Double Crossed 7"
There's absolutely nothing cosmetic about this record. These guys play hardcore and just bang away like there's no tomorrow. Although the lyrics are thoughtful and political, I really couldn't get into this. Everything just sounds jumbled and thrown together. It doesn't even come off as chaotic, just a bunch of guys playing stuff. Six songs with lyrics printed, but not really recommended. DF (Big City Bastard Records/5006 B Grover/Austin, TX 78756-2630)

MOTHMAN • Poison Arm 7"
"Demonic math-rock" is how Rocket Science Records puts it. Well... it doesn't scare me, so unless demonic isn't what it used to be, I wouldn't agree on that point. The font on the insert also tries to fool you into thinking this is evil, but it's equally ineffective. Math-rock, maybe. Yeah. I'll give them that. Math-rock that just doesn't do a hell of a lot for me. It's like a really watered-down Monorchid without the cool lyric sheet and minus some of the twang and twists and turns. Really not all that essential. DO (Rocket Science/85 Veterans Parkway/Pearl River, NY 10965)

MARMOSET • Hidden Forbidden CD
9 tracks at 14:31 minutes. Mature avant pop that shares sonic territory with early 80s post punk minimalists like Joy Division or Echo and the Bunnymen before they went soupy. Marmoset maintain a feel of cool detachment from their music playing a little as possible to make each song. It's an OK listen once or twice but this is not fun music. SJS (Secretly Canadian Records/1703 N. Maple St./Bloomington, IN 47404)

MACHINE THAT FLASHES • Resensitized 7"
There are only two tracks here, but they are long and slow and painful. Machine That Flashes is a good band. I found their 7" to be enjoyable listening and while the lyrics are some what predictable for this style of music they are still well written and intended. I'm not sure if I could handle a whole 12" worth of their slow churning sound, but in small doses this is really good. KM (Goatboy Records/PO Box 42098/Philadelphia, PA 19101)

MEHR WUT • 7"
German brutality up the ass. High screaming coupled with lower end snarches and a combination of deeply trudging devastation to fast, machine gun action drum rolls and death ballads. All the lyrics here are in German but from the collage of pictures it spells out death and misery from modern exploitative politics. A quick 6 song niblet gives a loud brutal image of Mehr Wut. They can easily be ranked among some of the legends in the U.S. like Drop Dead, Crossed Out, and the other compost diggers. SA (Axel Weiss/Jugend Anstalt/Leineberg Rosdorfer/WEG 76 37081/Goettingen/Germany)

MELTDOWN • 7"
Annoying noises made with guitars and drums and voices. Avoid at all costs!!!!! BH (Slowdime/PO Box 414/Arlington, VA 22210)

MEXICAN POWER AUTHORITY • Baiku... CD
Yeah, Mexican Power Authority has a few members from the Neos; who, you ask, are the Neos? Well, the Neos were a crazy band from the early '80s. They played fast as hell and they were possessed with oddness. Fucking possessed with oddness. The Mexican Power Authority are similar. This CD features 99 tracks. The sound is a mix of oddity, speed, grind, noise, and an early (very early) Bad Brains influence. Seventy-four minutes may well be more than I can take all at once, but this shit is red hot. If you liked the Neos then definitely check this out; if you like this then good luck checkin' out the Neos. KM (Ragamuffin Soldier Records/11 Reiber Crescent/Willowdale, ON/M2H 1C3/Canada)

MILE MARKER • 7"
Introspective and nervous post hardcore. Mile Marker have hoarse shouted vocals and fast paced dynamic shifts that bump along effectively on side A. The flip is a slower stretched out track that quietly repeats itself before reaching a conclusion. SJS (Clocked Out Records/3817 Sweeten Creek Road/Chapel Hill, NC 27514)

MINION • 7"
Sort of grindish crusty metallic hardcore from Germany I presume, although the lyrics are sung in English. Kind of hard to put on the map musically, but dominated by blitz drumming, slowing down for melodic parts, and resuming at grindish paces. The music seems to settle around an equilibrium point of a basic hardcore with the "crew" backing up vocals on the flip side. Despite the stochastic ventures in style, the average settled around mediocre and ended up losing my attention. 1ST (Alex Haase/Hambergstr. 12/37124 Rosdorf/Germany)

MISDEMEANOR • Juvenihilism CD
These kids play fast, tight, Fat Records-type punk rock music. Well played for what it is, I suppose. The lyrics of the painfully cheesy high school posi-core variety. I found it very difficult to listen to all the way through. MARK (11207 48 Ave./Edmonton, AB/T6H 0C8/Canada)

MISKATONIC UNIVERSITY • Madrugal CD
Extremely straightforward metal hardcore. So much so that I don't like it. It just lacks everything that makes music interesting. The recording is okay, as is the execution. The vocals are really low and growling, but sometimes they get all weird and start saying "oh!" in these really bizarre voices. Lyrical topics deal with what is explicitly described as love, but sure looks like stalking, and the guy's mythical quest. This is pretty bad. ABB (Boundless Records/PO Box 1/48020 Savio (RA))

THE MOONS • 7"
Is this Oasis? Or did The Beatles really get back together? In any case, while it would be easy to destroy The Moons with this review on the sheer soundalikes they've got going on, I'm not going to. I tend to like this sort of stuff, so fuck off. Now, I'm aware that every issue I give a couple pretty great bands a raw deal and a couple unoriginal ones too much credit, but shit... that's the kind of power I've got. I'm corrupt. Now that I've got that shit cleared up, back to this record. "Stolen Days" sounds wonderful, but "Step Back" rubs me like a bad Footloose cover. So, consider this a Jeckyl and Hyde review. And assume that about 5% of you out there would probably admit to liking this, even though a good 25% would find it sort of fun. DO (Broken Rekids/PO Box 460402/San Francisco, CA 94146-0402)

MOURN • Psicodisarmonie... CD
Mourn are certainly playing hardcore. They have an emo sound not unlike Still Life in the guitars, but at times they bust it out a bit more rowdy. Some of the listless parts got a bit over done I thought, especially on the longer songs. Actually, the more I think about it, Mourn really does catch me as the Italian version of Still Life. Some people will certainly hate this sort of stuff, but others will find that Mourn touches them somewhere inside. Well done, though certainly not for everyone. KM (Greene Records/Via S. Franccesco. 60/35100 Padova/Italy)

NCL • Little Mr. Morgan CD
1 point for Speed Metal insignia under the CD in the jewel case. 3 points for Canadian maple leaf insignia on CD itself. 15 points for title of fifth song: "The Victim at a Cannibal Corpse Backyard BBQ." Negative 12 points for crappy packaging. 9 points for nine songs on CD. Negative 10 points for ten minutes of so-so thrashy pseudo-death metal. 5 bonus points because Adi would probably like this. Another 2 points because it would likely INSPIRE Adi. 3 points for three members of this ridiculous band. An extra credit 1 point for the big "Political Correctness Police" caricature. Negative 8 points for the outlandish $8 cost of the CD in the States. 4 points because I laughed at some of the lyrics. Equals 13 points in total. DO (NCL/1225 Great Lakes Pl. South/Lethbridge, Alberta/Canada)

THE NEW 1-2 • Infully Visible CD
Some serious Kerosene 454 vibes going on here. I like it. I'd bet my bottom dollar that this band also includes members of Bluebeard (who released a CD on Melodiya a couple of years ago), due to the fact that they've got the old D.C./San Diego (Jawbox-Fugazi/Drive Like Jehu) that that band displayed. What it all comes back to, though, is the fact that this rocks. A bit of a surprise and in the very best way, baby. A worthy investment. I think that Calgary is home to a great many wonderful things. The rodeo, the Flames and now The New 1-2. DO (Melodiya/2523 17th Ave. SW/Calgary, AB/T3E 0A2/Canada)

NO SIDE • Depressing Day 7"
Fucking go! No Side are a blistering Japanese punk fucking rock unit. Yikes this is good. Five blasts in broken English, I liked this more than a lot of the American counterparts I've heard. Fast, macking songs with full on energy. H:G Fact still remains consistent in its quest to expose Japanese punk to the world. I say again... fucking go! DF (H:G Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano-ku, Tokyo/164 Japan)

NOTHING REMAINS • Oui Sont Les Neiges Dantan? 7"
Four tracks of basic melodic pop punk with some extra guitar noise here and there. There is a punchy bass and hook laden distorted guitar lines and sing along choruses and that is about it. Song titles include "Sorrows," "Gone Away" and "When Tomorrow Comes" with lyrics to match. The most interesting about this record is the color of the vinyl. SJS (Day After Records/Horska 20/35201 AS/Czech Republic)

NO REASON • XXX 7"
The cover of this 7" has photos of Mark "Gator" Rogowski on the cover, and a newspaper clipping on the back cover that is about Gator's confession that he raped, murdered, and buried his girlfriend's best friend in the desert. For the life of me I can't figure out why the band chose these graphics. They make no reference to Gator in their lyrics and there is nothing to imply that they chose these graphics for any specific reason. The music is straight edge hardcore with all the appropriate trimmings. I would have distributed this 7" but I felt very uncomfortable about the cover; I still do. Gator snapped and committed an incredibly horrible and violent crime against another person. If No Reason is using these images to say how fucked up this sort of behavior is then okay, but I don't think that had anything to do with their choice. I just don't get it. I realize that lots of bands use violent images, but they do so with the intent of making a statement about the world. In this case I can't see the statement, and therefore I think No Reason has crossed the line. KM (Immigrant Sun Records/PO Box 421/Buffalo, NY 14223)

NINE SHOCKS TERROR • Earth, Wind, & The... 7"
Pissed off punk rock played real fast with lyrics that use great lines like "You pissfucker," "Piss on yourself," "Foolish fucks full of shit," and "This pisshole's chock-full of bald pricks." Yeah, baby, they are pissed off. And as an interesting note, it appears that Tony Erba has made his return. If you like fast thrasy punk then this shit will piss all over you. KM (River On Fire/PO Box 771296/Lakewood, OH 44107)

OUTLAST • 7" with *Inside Front* #10
It seems that this should have been reviewed in the 'zine section because the Outlast 7" pales in comparison to *Inside Front*. Outlast's music is youth-crew hardcore with some subtle melodic influences. The vocals sound strained. Okay for this sort of music. *Inside Front* is a 'zine for people that don't mind reading about things other than music. Sure there are interviews with Stalingrad and Systral, to name a few, but most of the 'zine is filled with columns, articles, and some of the longest record reviews you will ever see in your life. Lots and lots of words. Lots. KM (Crimethinc/2695 Rangewood Drive/Atlanta, GA 30345)

OVERCAST • Begging For Indifference CD
I've been wanting to hear Overcast for a while, and I'm not let down. Pretty fucking metal. The vocals remind me of Starkweather's singer but I like Starkweather's singing better. Overcast brutalizes with the raw, frantic screaming quite well. The music is well arranged, evil in parts and other parts riding the edge of cheesy metal but still keeping a good balance with hardcore. This CD has 4 songs, 2 of which are from the Stirring the Killer 7". With professional recording, this band knows how to deliver the goods. ADI (Edison Records/PO Box 42586/Philadelphia, PA 19101-2586)

OKARA • Months Like Years 12"
I guess people like this sort of technical math-rock stuff, but I can't claim to enjoy this sort of stuff most of the time. It is all very well played, and I know that a lot of people like Okara, but again I just can't get into this sort of music. Spectra Sonic Sound puts out a lot of bands in this style, and if you like some of their other releases then you will like Okara most likely. KM (Spectra Sonic Sound/Box 80067/Ottawa, Ontario/K1S 5N6/Canada)

ONE FINE DAY • Vladimir.Ilich.Ulianovs.Failure 7"
Chaotic brutality from Spain. Bloody-throat vocals scream emo/political lyrics over well thought out songs which aren't afraid to speed up or slow down. I recommend this to Acme and Dragbody fans. ADI (Cycle Records/Luca Fontaneto/V. Muratori 95/B/28060 Lumellogno (no)/Italy)

OPIUM TAYLOR • Fade Machine Fade Magazine CD
Caulfield put this out. It's definitely farthest away from most of that same distinguishable sound they put out. Opium Taylor is an experimental band that plays quiet, lucid indie rock with very mature vocals. This guy makes sure his voice sounds low and unique. Man, this CD is a long one too. Too long for me, gets to the boring meter too many times in my room. I don't think my roommate will let me play this anymore. I still do like this though, even though it gets so boring. Their uniqueness overceeds them and that is well absorbed. SA (Caulfield/PO Box 84323/Lincoln, NE 68501)

ODDBALLS' BAND • 49 Songs Of Hatred And Despair 10"
Oh my God, rockabilly funk. Luckily, there weren't actually forty-nine songs on here, just that signature track "49 Songs..." about fucking up your life, heartbreak and other woes. This punk party band plays a mix of punk, blues, rock, funk and a little folk. I have a feeling this band is really popular, since it said inside that they had already released five other records. Wow. LO (Revolution Inside c/o Le Sabot/Breitestr. 76/53111 Bonn/Germany)

OUT • Somebody Done Somebody Wrong Songs CD
Fast and quick punk rock. When they slow down Out losses their bite and my interest, but when they are at their fastest they pump out some really good sounding punk rock. I can't quite figure out who they remind me of, but I know there is one band in particular, I just can't quite place it. They rock out and play some catchy punk tunes. No metal, indie influences, mosh, or tear laden emo here. Good stuff for those that actually like punk rock. KM (Noise Pollution/PO Box 72189/Louisville, KY 40272)

OUT COLD • Warped Sense Of Right And Wrong CD
Falling a bit short of me actually wanting to listen to this. Not much to talk about, new skool snot punk done in the predictable four chord style. Lyrics are childish, about dying and people they hate. ADI (PO Box 441/Dracut, MA 01826)

POGROM • Diarium CD
Some of you might remember that Pogrom had a track on the XXX compilation that Ebullition put out a few years ago. Pogrom is basically just one fellow, Jason Green, playing everything. He admits that this is metal, and to rock is his goal. If you like hardcore that is influenced by '80s metal then Pogrom will be for you. If you are afraid of guitar wanking then stay away because Jason likes to rock out. The songs have a sense of playfulness, and while this is progressive it isn't pretentious. Not for everyone. KM (Jason Green/149 E. State St. Apt. A/Athens, OH 45701)

POLICY 187 • 7"
Fetus puts out a certain kind of hardcore; grind and thrash stuff with political and social lyrics that usually hold no punches. Policy 187 is what one might expect from Fetus. One song ends with the words, "Church of Jesus Christ—corporation of God." To the point. The music is heavy and marching, but not oppressive, with the occasional blitz utilizing a double kick pedal. The vocals are gruff, but not demonic or so tortured that they torture my ears. Policy 187 is straight ahead hardcore. Can't go wrong there. KM (Fetus Records/2966 S. Country Club Way/Tempe, AZ 85282)

PUSSY CHUTE • Electronic Treasure Hunting CD
In the real world Pussy Chute would be defined as a female vocal artist, though I suppose the band would be named after the singer. Rock style music with Michele's vocals being the most dominant aspect. Hard for me to digest, but I know there is an underground interest in this sort of stuff. KM ($10 to C. Dowdell/#5556 5th Line RR#1/Rockwood, Ontario/N0B 2K0/Canada)

THE POISON IVVY • Cosmic Trash CD
At one point there is a sample on this CD about some guy in a car being about to die. The speaker is wondering what made him crash to his death. My guess is that he was listening to this CD and saw death as the only way out. Poison Ivvy (not a typo, the CD cover has two v's in the name) play straight forward, very rockish and very repetitive punk. Nothing that hasn't been seen a thousand times before. BH (Planet Trash/PO Box 484/CH-8820 Waedenswil/Switzerland)

PAINTED THIN • Still They Die Of Heartbreak CD
Musically, Painted Thin remind me of J Church. Pop punk with a folky feel to it at times. The lyrics are both political and personal without being too arty or abstract. This will put a smile on anyone that enjoys J Church style pop punk rock. KM (Endearing Records/PO Box 69009/Winnipeg, Manitoba/R3P 2G9/Canada)

PROMISE RING • Nothing Feels Good CD
The P-Ring. A household name already. With this just being their 2nd LP it's pretty obvious this is a precursor to a very energized future whether it be in the cash flow coming in from soon to be majors or the next MTV video raising up the curtain for emo-indie rock in mainstream music. Promise Ring starts exactly where they left off and kids all over the fucking globe are dancin' up a storm. Davey still talks about every damn city from California to Alabama. It's cute, I hate to say that word, but that's what best describes Davey's lyrics. So is this where emo reformed, into dancy pop songs that make those hardcore kids stop doin' the windmills and start getting into the fashion. A year back, when bands were stigmatized with a very emo type sound, they were given a Christie Front Drive comparison. Now, Promise Ring turns into the father band inspiring and influencing bands by the gazillions. It's obvious, these kids know how to make the kids dance and have a fun time at shows and the aren't done until every one has a spoonful of the Promise Ring. Fuck what Steve Aoki says about the Promise Ring anyway cuz you're still going to buy the new LP from the most popular rock band this year. SA (Jade Tree/2310 Kennwynn Rd./Wilmington, DE 19810)

PRESSURE • Destroy L.A. 7"
Another weird release from Uprising. Pressure has two songs here. "We're Not Going To Take It" is a quick punk anthem about fighting for our rights. "Destroy L.A." is a tune about the institutionalized oppression known as Los Angeles. The oddity is that "Destroy L.A." appears on both sides. On side A it is a punk tune done with vigor and speed, and on the other side it is a reggae tune. KM (Uprising/PO Box 490/Laguna Beach, CA 92652)

PUSHED TOO FAR • Lost Time 7"
I like most of the stuff that Teamwork has put out. It is the retro thing. So Pushed Too Far is looking back to the hardcore that bands like No For An Answer, Chain Of Strength, Youth Of Today, and Against The Wall played in the late '80s and into the early '90s. They do it fairly well, though if they had been around in the day I don't think they would be remembered today. Oh well. Go!! KM (Teamwork Records/PO Box 4473/Wayne, NJ 07474)

RAMONA AND BEEZUS • Craft For The Smithy CD
An hour's worth of stripped-down folksy songs by a songwriter that sounds an awful lot like Neil Young. Recorded live directly into a DAT machine on a stormy night after surge of creativity and inspiration, this lacks production and a certain amount of aesthetic beauty, but is very genuine. I can really appreciate the values that this guy writes about (and very obviously believes in) but, really, the music doesn't do it for me. Very much an outlet for himself, I can't see it affecting too many folks outside the loop. I'd love to read a 'zine by him, though. DO (Idols of the Marketplace/PO Box 50138/Ft. Wayne, IN 46805)

REAL ESTATE FRAUD • 7"
Oh Geez. Another bad record. You could kind of tell what's gonna be a waste of time or not. Usually the Kinko's xerox covers give it away. Well, this isn't on shitty xerox paper but it is a poor layout. The music ain't as bright either. Fast rhythmic chords that drag out through the entire song. This is all sung over by what sounds like a Japanese guy trying to speak English as fast as he possibly can and having a very hard time at it. There are 4 messy songs that need some retuning. You might enjoy this if you like strange and odd instrumentations and vocals. SA (C-City Records/6066 Shingle Creek Parkway #123/Minneapolis, MN 55430)

RED LETTER DAY • CD
5 tracks at 16:38 minutes. Red Letter Day is a band that plays songs. Five of them on this CD. The songs have guitar and bass and drums and of course vocals. The music is pretty, in a subdued medium tempo way. When playing on my CD player there was something to listen to and when the CD was over there was nothing. The lyrics are strings of words that occasionally repeat and finally say nothing. Red Letter Day are a musical definition of fair to middling. SJS (Eulogy Recordings/9301 SW 56th St./Cooper City, FL)

RED MONKEY • The Time Is Right 7"
Four tunes from this English trio that play gritty and aggressive rhythmic punk that spazzes out quite nicely at just the right moments. They mix rough as 60 grit sandpaper male and female vocals with a squealing guitar that cycles over the jumpy rhythm section. The music is loud with plenty of rough edges but Red Monkey play it tight and the drums and bass maintain a solid driving beat. Their lyrics interpret social and political concerns with indirect prose. SJS (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

THE REDUCERS • We Are The People 7"
I'll begin as positively as I can. The soccer theme throughout the art and layout was great and reminded me of our weekly punk soccer games here in Isla Vista. Our games are fun, exciting, and energetic. This record is not. In fact, it sucks. It's deflated and boring melodic rock with horrible vocals. The lyrics are all included, but they're not interesting either. DF (Pari-o-Docs Records/PO Box 4333/Austin, TX 78765)

REMISSION • A Few Faces Of Protest 7"
Remission is lashing back in the same way that mankind's inhumanity and unspeakable evil has lashed the flesh of the innocent. They are bitter and boiling over. Six hyper-political songs with drive and dispersion. The dual vocals are acrimonious and caustic. Impelling hardcore, not for the faint of heart. Recommended. DF (Spiral Objective/PO Box 126/ Oaklands PK/South Australia 5046)

RENDER USELESS • 7"
For Render Useless emo hasn't died with bands like Policy of 3, Current, Indian Summer, etc. They are actually desperate to give you their fair share. Render Useless digs up bones from the past that some may think are already too tired like all those bands aforementioned, but they give it a zip, a catchy happy zip, even for those that couldn't care less to hear some of the oldies but goodies. Recharged, solid, hectic, and powerful numbers. From Victoria, B.C., R.E. also keeps that Canadian flowing edge like Breakwater or a more simplified version of Republic of Freedom Fighters. 4 songs to catch on the grooviest and catchiest emotive train around. How would I say awesome up in Canada—damn wicked. SA (Mountain/PO Box 220320/Green Point Post Office/Brooklyn, NY 11222)

RESIST AND EXIST • 7"
Unnamed bands and spoken wordsmiths coming together under the collective banner of "Resist and Exist," this is political beyond my own ability to comprehend. "Punk" quality recordings (meaning "not polished"), but it squeezes every possible minute out of the vinyl. It has a great cause (or perhaps multiple causes) and some folks might be into the punky music, in addition. I can't claim to be one of those types, but who knows? Something you might find in the Bay Area, on the punky side of the Bay, not the poppy one. I can't really do it much justice. DO (Spiral/1916 Pike Pl. #12 Suite 463/Seattle, WA 98101)

RAIN • CD
I was expecting some indie rock stuff with a name like Rain, but I was pleasantly surprised to find that Rain plays hard hitting hardcore that is moshy but not cheesy. Evolved from the finger pointing tough guy mosh, Rain have a strong guitar sound and the vocals remind me a bit of the early Threadbare stuff minus the screams of agony. This is the sort of sound that came about when late '80s style straight edge bands started listening to early '90s emo (Threadbare being an example of this kind of evolution). Anyway, his is a good band. KM (Redeem The Monsters)

REVEAL • Dissection Of Honesty CD
Metal influenced mosh. There is a huge reservoir of this kind of music in Belgium and Germany and Norway and in the Netherlands too, I guess, since that is the home of Reveal. We get a ton of releases from these parts of the world and I wouldn't say that Reveal does a poor job of it, but I have a hard time getting too excited about this material. Well done, I suppose, but predictable. KM (Good Life Recording/PO Box 8500/ Kortrijk/Belgium)

RIBBONFIX • CD
Woah... what a long ride. Ribbonfix has taken me through the depths of my deepest unconscious thoughts, pried open the musical box of intricacy, talent, imagination all summed up on 10 songs. This CD is quite a revelation compared to their last full length. Delicately crafted and extremely personal, Ribbon fix does get mushy sometimes and tap right into the sap of love. Through their uniquely poetic lyrics, they stir up catchy words and phrases like "sinking smiles" or "sleeping weightless in skeleton leaf skin." Hopefully, most of you sensitive kids out there



will appreciate this free floating full flowing material instead of calling it leftovers from last weeks mashed potatoes. The layout is also hand-crafted with velvet and a fold out lyric sheet connecting both ends of the CD. All in all, Ribbonfix stuns me with magical beauty. SA (Grafton Records/ 1447 Broderick/San Francisco, CA 94115)

THE ROBOT KILLS • 7"
If these people really look like the paintings included with this slab of vinyl then it is no wonder that they are playing Texas acid rock influenced punk. I wasn't that much into this stuff, but I reckon that people that like garage sounding punk with sort of drunkenly slurred vocals will dig this, and I'll admit that with each listen I became more and more interested. Well done for the style with plenty of experimentation. Fresh in a reflective way. KM (Utilitarian Records/162 North Saginaw/Pontiac, MI 48432)

THE RUBY DARE • Lurk Late And Strike Straight CD
10 tracks at 39:14 minutes. The bass and drums are all powerful in this band propelling the songs along at a steady roll. The guitars and vocals like to spazz at times or swing along to the big beat. It is not difficult to imagine the Ruby Dare whipping a tightly packed crowd into a sweaty, frenzied dance as they bash out their infectious concoction of punk swagger and blue eyed soul wailing. It's nothing but a party. SJS (Secret Police/PO Box 2804/Kensington, MD 20891)

SEKTOR • Ultimate Threat CD
5 tracks at 14:17 minutes. Unexciting, uninteresting sub-Metallica hardcore music with straight edge/vegan tendencies. Another CD of product assembled from parts available in the catalog of metal stylings. Slow part, fast part, chug chug chug. Lots of low end, lots of splashy cymbals. Lyrically Sektor are not mired in misery, they actually have a few bits of hope amidst the word of violence and pain. Short songs is a plus. SJS (Sober Mind/PO Box 206/8500 Kortrijk/Belgium)

SAM THE BUTCHER • Sheltered CD
An energetic Citizen-Fish type sound kicks off with some fast group lyrics and off-beat guitars. The sound continues throughout, but alternates with a more straight-forward fast punky stuff ala Pink Lincolns. Unpretentious, but hard to separate from the rest of the poppy pogo punk flooding past these days. The CD loses momentum, however, and just fades into the background for me. Besides the first track each song tends to sound the same. 1ST (Far Out Records/PO Box 14361/Ft. Lauderdale, FL 33302)

SANITY ASSASSINS • Resistance Is Useless? CD
Well the cover looked pretty evil with an arm rising from a grave with lightning and shit. I thought maybe I'd have some metal for my ears. But shit, this is one of the worst three chord punk bands I've ever heard! Anyone could do better than this, come on. Wins the boring award of the month. ADI (Retch Records/49 Rose Crescent/Woodvale/Southport/ Merserside/PR8 3RZ/England)

SATANIC SURFERS • The End Of Our Time LP
A European Offspring full in effect. It's definitely mainly the voice and the No Use For a Name or any band off of Fat Wreck Chords help that image in my head. At times, the vocalist reminds me of Jon Bunch when he was in Reason to Believe. But we all know that's where Offspring stole their sound. Satanic Surfers flows pretty well for a pop punk record but sounds too much like a band I could care less about. The lyrics are of petty girl problems or everyday situations, with not much content at all. SA (Genet Records/PO Box 447/9000 Gent 1/Belgium)

SCHEMA • Sooner Than You Think CD
I would expect this sort of emotive hardcore from Subjugation, but I was a bit surprised to find this on Armed With Anger. In the vein of Bob Tilton, Manrae and Curll, Schema offer us some sentimental sounding stuff that derives energy and power from the mood rather than from sheer angst. I like this sort of stuff when it is well done, and Schema certainly does it well. This will definitely appeal to anyone that likes the sad melancholy stuff. KM (Armed With Anger/PO Box 487/Bradford/BD2 4YU/England)

SCALPLOCK • Broken History CD
11 songs, 15:22 minutes. This band is all about uniting to protect native cultures, and to crush the exploiting money-grubbing businesses, which I think is great, but I'll choose not to unite in hatred with them; sorry. The "introduction" (propaganda) they wrote uses lots of big words and is very well written. The lyrics are on the better side but nothing great, and the singer sounds like a bonehead trying to sing Sepultura's "War For Territory." Music on the faster side of hardcore, bass lines follow guitar at all times, the drummer is pretty good. The fast parts I like, but that's about it. Oh yeah, I was reading the thanks list and they thank "Barry (I hate the Cure)." Well Robert Smith has more talent in his right shoe than all the members of Scalplock. ADI (Eastview Bridge St./Writtle Chelmsford/Essex/CM1 3EX/England)

SEA TIGER • The Cyberpoise CD
Noodlingsof a slow, terse variety constructed around a groove of funk bass and organ. The overall effect is F/i or perhaps Cul de Sac on heavy sedation. If any of songs had vocals I would probably dismiss this immediately, but the sparse instrumental nature leaves me confused. The work of mad genius, or the legacy of years of hallucinogens? The music diffuses into my cerebellum like the ink-soaked brush in a nearby water jar. But at what cost? The music says: "you shall find your answers when you leave your questions." 1ST (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

SHAKE RAY TURBINE • The Sauce Of Solution CD
13 tracks at 51:48 minutes. A very competent loud rock band. The Shake Ray Turbine play twin guitar and thumping rhythm tunes that jerk along from part to part. Their thick sound and driving pace does not drag despite more then 50 minutes of music. Particularly enjoyable are the multiple vocalists singing together on most tracks. This CD reminiscent of both Okara and late period Black Flag. SJS (Harlan Records/7205 Geronimo/ N. Little Rock, AR 72116)

SHORTHANDED • 7"
Yet another Fat records wannabe band (maybe I should set up a macro in Word to print that sentence). BH (Boot to Head Records/PO Box 9005/ Portland, OR 97207)

SHOWDOWN 76 • Words That Sting CD
11 tracks at 30:16 minutes. Practiced melodic punk with very hoarse vocals. There are many bands that craft catchy tunes out of a couple hum along melodies, three chord riffing and lyrics about disappointment, girls and being lonely. Showdown 76 are one of those bands. Their twin guitars provide a dense sound and the rough vocals are OK. Showdown 76 play well and often work up a good head of steam, especially on a song called "Gone" wherein they lift a segment form the Mary Tyler Moore theme. Unfortunately after about the fourth track they run out of ideas and begin repeating themselves. Sometimes note for note. Those songs are still fun, just not as much. SJS (Hour Glass Records/Box 223/ 440-10816 MacLeod Trail S./Calgary, AB/T2J 5N8/Canada)

SMALL BROWN BIKE • No Place Like You 7"
Hmm... can you say Jawbreaker? Small Brown Bike certainly can. These four songs are the spitting image of the Jawbreaker sound from a few years ago. Fortunately the vocals are still harsh sounding, as they were before Blake had singing lessons and throat surgery. Personal lyrics; go figure. Not bad. KM (Salinger Press/180 Rosetta/Auburn Hills, MI 48326)

SIREN • Becoming Wheels CD
11 tracks at 22:34 minutes. First impression says this is another batch of pop punk tunes but in the case of Siren first impression is slightly misleading. Their fast upbeat tunes overflow with outrage at the sorry state of the social, economic and environmental conditions here in the land of the free to consume. Siren do not stray far from the blueprint developed by Bad Religion circa "No Control." The urgency with which these songs are played and sung helps to raise this record above the sea of mediocre pop punk. SJS (Day After Records/Horska 20/35201 AS/Czech Republic)

THE SIX & VIOLENCE • Petty Staycheck CD
God do I wish that this wasn't intended to be a joke. Partly because I would come up with all these clever ways to destroy it and partly because it's not funny. If Karp used less subtle forms of humor and played kooky, aesthetically displeasing music it might sound like this. Shit. Why should I even compare this to Karp? It's just plain silly, stupid, unfunny diarrhea. I do like "I'm Gonna Kick God's Ass," though. DO (Giant Explosion/ PO Box 604024/Bay Terrace, NY 11360-4024) or (Striving for Togetherness/PO Box 564571/College Point, NY 11356-4571)

SLAVE ONE • 7"
Heavy stuff from Texas. Slave One play pretty slow, but not so slow as to put me to sleep. The vocals are growled out and the design of the record is DIY complete with the odor of black marker. Two songs. If you like snapping your neck to slow throbbing damage, then Slave One should be just the trick. KM (Highwater Records/503 Pearl/Denton, TX 76201)

THE SNARKOUT BOYS • Triumph At Blueberry Park 7"
"The Snarkout Boys are 3 young men bent on global unity, waging their war with gagged punk energy, classic catchy arrangements, and the world's shittiest equipment." A quote straight from the 7". A little self-promoting is okay when your band is actually good. Myself, I can hardly listen to the next song. Well, they got one thing right, the equipment needs more than resuscitation, like the music. Maybe they should take a couple steps back and decide whether or not to play this horribly annoying rock. One positive note, at least they're honest about all the shittiness revolving around their band. SA (Grime Records/PO Box 771402/Lakewood, OH 44107)

SONG OF KERMAN • 7"
I enjoyed listening to this. I was expecting indie rock due to the name, which sounds kind of indie to me. But Song Of Kerman play throbbing hardcore with strong vocals; I can't help but snap my neck while listening. Their fast parts aren't too fast and have the catch. The lyrics are fairly sophisticated and intelligent. Two enthusiastic thumbs up for this one. KM (Track Star Records/PO Box 60/Forked River, NJ 08731-0060)

SOONEST MENDED • Scales Of Correspondence CD
Droning post-punk stuff, a bit like Jawbreaker but more like Samiam. It's well played but kinda bland and I could have done without the two jazzy experimental tunes. MARK (Fullified Records/976 W. Foothill Blvd. Suite 254/Claremont, CA 91711)

SPACE TEAM ELECTRA • 7"
VERY mellow for the most part. At times they bust out with a more intense part but most of the time this just drones on. It was starting to put me to sleep, just needed a bit more mellowness to push me over the edge and then the ambient synth noise started and I was out like a light. BH (Luminous Records/2044 West Grand Ave/Chicago, IL 60612)

SPAZZ • Tastin' Spoon 5"
How can you cram 10 songs on a itty bitty 5". Well, Spazz shows you with ease, finesse, and character how to drill 10 songs into something like 5 minutes. I usually don't like 5"s, actually I don't like them at all, but there are of course some exceptions and Spazz definitely take the cake, next to the Crossed Out/Drop Dead 5". Here Spazz screams about the most random shit you'll ever hear, typical Spazz-syle and of course they have to drop a name on at least every record to keep up with the master name dropper—Stikky. Timojhen is the culprit this time, the man behind Vacuum Distro, and they talk shit about his answering machine? Weird, but damn awesome. I've got 2 things to say to Spazz—get faster. SA (Clean Plate/PO Box 0709/Hampshire College/Amherst, MA 01002)

SPINELESS • Painfields CD
4 tracks at 11:12 minutes. More generic metal hardcore from the Belgian assembly line. Lots of slow low-end drudgery with the requisite fast parts that add up to not much. Spineless demand respect for the X's on their hands and demand retribution for the sins of humanity. Their songs are full of hatred and violence and a dubious call for unity amongst rebels to better fight "the corruption and violations of nature's law." Unfortunately nature's law is not defined. SJS (Sober Mind/PO Box 206/8500 Kortrijk/Belgium)

SPIRIT OF YOUTH • Source LP
Down for the count metallic straight edge that won't get out of your face until you submit. Spirit of Youth sounds more like a band out of the Spirit of '88, but their metal won't give them that reference. But, fuck the singer's voice is so reminiscent to Warzone or Side By Side. This is probably the main reason kids probably pick this shit up real fast. I mean, fuck if you sound like one of the best hardcore vocalists in the age of straight edge enlightenment you are only going to get positive responses. Altogether, the metal and the hardcore mix well creating an influential band to come by. It's just weird to have seen this band metamorphosize over the years (shit, in the liner notes they thank the former members of the band, a total of six). The progression is noted however, even though I wouldn't consider myself a fan. SA/MM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

THE SPUTNIK DISASTER • 7"
Dissonant stuff that kind of crosses the more musical moments of the Zipcode Rapists with something like Thomas Jefferson Slave Apartments. Minimalist noise-spasm seizure-punk with staccato drums, guitar and vocals all blurred with lo-fi recording, which incidentally captures the essence perfectly. Fun if you're in the right mood, but probably too harsh for routine listening. Kind of the audio equivalent to unexpected sand in your spinach. Contains a small illustrated booklet entitled "The Truth About the Chowder." 1ST (Heliotrope/34 St. Stephen St./Boston, MA 02115)

STIKKY • Spammology CD
I can't believe someone put out this wacky-tacky spam and jello filled roll. 48 songs, yes 72 minutes and 25 seconds of Chris Dodge in his prime, although some might disagree. Anyhow, if you haven't heard Stikky, let's just say that they are Crucial Youth's nemesis. Guttermouth may have found their disgusting ways to fuck with people through the unleashed talents of the Stikky. And Stikky, king of cover tunes, plays 80's rock Stikky style, always messy and chaotic. These guys just don't give a fuck, however, they are talented musicians that can still play good shit. 72 minutes, that may be too much for any ordinary tastebuds, but this will match any other bands that play that wacky style. "Let's not clean anything up because pollution rules!!" SA (Sound Pollution/PO Box 17742/Covington, KY 41017)

STRAPHANGERS' ART ENSEMBLE • CD
This is really interesting spontaneously produced music/noise. Instruments utilized are synthesizers, guitars, flutes, oboes, english horns, recorders, bird calls, voices, and more, all performed and recorded by five different artists. It reminds of the soundtrack to some rad art film like Holy Mountain or something like that. If you've never heard anything like this, imagine some of Cerberus Shoal's most abstract music and multiply that abstractness by five. With great production and execution (I guess the two are kind of one in the same in this case), Straphangers' Art Ensemble has done something that is simply not done too much in music these days. The fact that the concept of spontaneity plays a key role in this work really pleases me. It proves that there are still artists out there that are taking risks and trying to innovate in the most difficult of ways. Straphangers' Art Ensemble has succeeded in doing so and, in turn, have succeeded in capturing my interest. ABB (Artichoke Records)

THE STYLE KINGS • More Than Casualties 7"
Here's a great case where meaning makes the difference. Musically, the Style Kings are good. They play with locomotive speed and fury, heavy on rhythm and light on melody. Although the sound isn't all that new, the well written lyrics and the eye-contact vocals give the songs a real charisma. All this makes for four social/political/personal songs that are very worth your time. DF (The Style Kings/PO Box 636/Bowling Green, SC 29703)

SUBMISSION HOLD • Flag + Flame = Fun 7"
Submission Hold are one of the best bands around right now. All of their releases are really well done both musically and lyrically. This newest 7" is no exception. These folks have been around for some time now, and they are well known for being really nice people. When last I saw them play live the vocalist, Jen, had just turned thirty, and I have to admit that it is nice to see people my own age still doing the hardcore thing. Anyway, Submission Hold plays hardcore with imagination and variety. Every time I review one of their records I can't help but think of Spitboy and Crass' Penis Envy LP, and I guess that comparison is getting really stale. Hell, a shit load of HaC readers have probably never heard that Crass record. Do yourself a favor and check out one of Submission Hold's records. They are all quite good. Proving that hardcore still has potential. KM (Farmhouse Records/448 Madison Drive/San Jose, CA 95123)

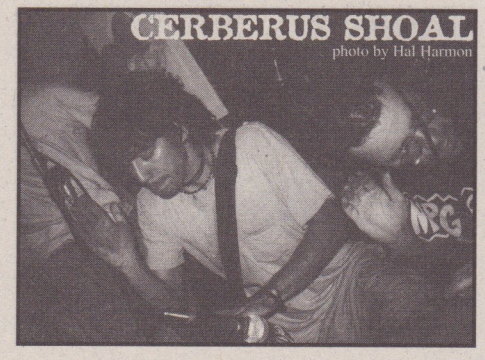
THE SPUTNIK DISASTER • 7"
Chaotic hardcore with quirky vocals. KM (Heliotrope/34 St. Stephen St./Boston, MA 02115)

SUNSHINE • Hysterical Stereo, Loops, Beats And Bloody Lips LP
Wild and crazy rock. Sounds like these guys were influenced by that big Nation of Ulysses-mimicking, Antioch Arrow craze a few years back. Only these guys got a little deeper into dance tracks as well, so their stuff sounds like a more straightforward version of Godheadsilo. Pictures of motorcycles, recording equipment and the band members under a blue light on the cover. Electronic sounding drum beats, hardcore style screaming, keyboards and electric guitars fuse to make this very strange album. LO ($11ppd. to Day After Records c/o Mira Paty/Horská 20/35201 As/Czech Republic)

THUNDERMUG • 7"
Basic rock with a poppy, punky drumbeat which keeps this borderline band from falling apart on the faster songs. The vocals are especially screechy beyond what regular pop punk would afford. Lyrics include self-reflection, relationship issues, and lots if use of the phrase "I don't know why." The first two are a bit more upbeat, but the third is an attempt at a ballad. LO (Pop A Wheelie! Records/PO Box 6337/Gulf Breeze, FL 32561)

TSUNAMI • A Brilliant Mistake CD
Amazing! Their best music ever. It bubbles in my tummy like love. This is their third LP, and it's overflowing with perfection. The music is light and dreamy and sharp as a dart. Positive, beautiful, and uplifting, like an army of angels defeating hell. I am surprised this band isn't more popular than they are. They should be stars. Some songs are faster upbeat pop songs with bewildering talent and some are euphoric soundtracks to your sweetest dreams. Brilliantly lit with horns, vibes, piano, keyboards, accordions, grace, and really nice production. I'm grateful this music was created and I'm so happy I know about it. It's a strong breath of fresh air among the proliferating mass of carcinogenic noise pollution. The packaging is as beautiful as the music. Only fault is the absence of vinyl. 13 songs. MR (no address)

TRIAL • 10"
Go! Trial mosh it up and churn out some youth-crew sing-a-longs with energy and power. The lyrics are a combination of political ideas and straight edge influenced messages of power to the individual. Well done and while Trial may not be pushing the boundary of musical expression these songs don't come off as generic re-hash. KM (Jawk/5145 N. Bridges Dr./Atlanta, GA 30202)



TRES KIDS • 7"
Well, here's another semi-OK record. That's right, a power trio. With ten songs at 45rpm, they certainly are speedy. The vocals and playing are fairly spastic, but do have a tiny amount of catchiness thrown in. The sound is low on fidelity, and the sleeve is low on budget. The lyrics are social/personal. Not bad, but you may want to look elsewhere. DF ($3 to Bear Records/1393 Blvd./Athens, GA 30601)

TUMULT • The Heroic Bloodshed 7"
Fifteen tracks smokin' and haulin' ass down the freeway... better not get in this big rig's way or you'll be road kill. Most of the lyrics are in German (they are Germans after all) though a few songs are in English. The songs in English are to the point and ugly (as in the old Infest style). Heavy and brutal hardcore. Tried and true. KM (Defiance Records/Ritterstr. 50/50668 Koln/Germany)

T TAURI • LP
Long epics of a story on even a longer voyage across the musical waters. T Tauri has formed a new style of music that keeps on evolving into even longer ballads. This is made to hypnotize and trance any who listen to it. It's got a very strong effect on the R.E.M. hacking into my dreams and creating new worlds with dreary, foggy, and cold places I could have no way reached it without them. T Tauri, the dream weavers transcend through space and time to relate different dimensions with ours through their drawn out collective songs. SA (Stickfigure)

THIRD WORLD PLANET • Air Quality Warning 7"
Canada's Third World Planet are a two piece that makes some really harsh sounding noise. The music is either fast crust, or slow heavy sludge done by a couple of skinny white hardcore kids. Lyrics are dismal stuff about life. Oppressive. KM (Cashback/PO Box 8183/Victoria, BC/V8W 3RH/Canada)

THINGS I HATE • Double L 7"
A 3 piece group from Portland singing about love and life, beer and "dull knives." Dual vocalist with both the guy and girl on the mic. These kids are definitely poppy, not in the same plane as Jejune or possibly Samuel, but in the lower class Liberation Records world. They can keep me listening for a few minutes then it already falls into the boring phase and my interest from there is lost. It's not really my cup of tea, but you might guzzle this one down, more like a shot. SA (Severano Records/2736 SE 27th Ave./Portland, OR 97202-1305)

TODAY IS THE DAY • 7"
If you are a fan of Today is the Day, then you will probably be pleased with this record because it does contain a decent HC song on side A. But personally, this just doesn't quite do it for me. Sonically, it's repetitive and even at 45 rpms the sound is somehow muted. The B side has an electronic piece that could've been interesting, but turned out annoying. The insert looks cool, but is otherwise content free. Not the best Hydra Head release. DF (Hydra Head Records/PO Box 990248/Boston, MA 02199)

TORNADO ALLEY • 7"
This reminds me of the kind of punk bands I would go and see at parties on Friday and Saturday night when I was still in college. Fun punk stuff. Not the kind of stuff that I like listening to, but I guess this sort of stuff has made a million half drunk punks smile. KM (Ruddy Duck Records/10169 Alta Vista Dr./Grass Valley, CA 95959)

TRIBES OF NEUROT • God Of The Center 10"
This record contains 4 tracks of slow dark ambience that is reminiscent of KK Null's solo work with muted guitar droning. Mellow humming and buzzing that conjures the feel of being half awake/half asleep late at night. Sad, thoughtful music that meanders like a river through a jungle as it passes burning fields on it's way to the refineries and nuclear power plants of some crowded city. This is not lullaby ambience but it's not ugly either. SJS (Conspiracy Records/Lange Leemstraat 388/2018 Antwerp/Belgium)

TUMULT • The Heroic Bloodshed 7"
Printed on the inside of the sleeve are the words, "Kung Fu Hardcore." I don't know what that means, but I can confirm that this record has all the speed and fury of a Japanese fighting art. Among the fifteen bone-crushing songs, some are simple and bursty, but most are interesting. It can be difficult to maintain interest at this speed but Tumult does it. Some lyrics in English, some not. DF (Defiance Records/Ritterstr. 50/50668 Koln/Germany)

TUNGWOOD • 7"
These four songs are pretty rockin' and while I think the band would probably be found tastier by the alternative college radio crowd I can see how a lot of those interested in emotive hardcore might also find this fairly compelling; "About To Break" has the power, repetition, and soul of a good hardcore song. The lyrics are slightly vague, while the insert is not. A bit arty looking, but with a human feel... nothing pretentious. Reminds me of something that would be on Caulfield. Nicely done. KM (Starcrossed Records/PO Box 146374/Chicago, IL 60614-6374)

TURNIP • Zero Base Planning 7"
On my first listen, I'm already taken by Turnip. A German band that opts for the popular class of rock that has been headed by The Get Up Kids and Texas Is The Reason, these cats provide most of the right chord progressions and harmonies that capture the attention and hearts of wimpy kids like me across the globe. There's a subtle Deutsch-ness about this (maybe the Age-esque vocal effects at times... "slow-burning stove, slow-burning stove..."), but shares quite a bit with Rocketscience. Pretty and rocking. You already know the genre, so you'll love it or think it's the absolute worst. DO (Drie Ecken Ein Elfer/Berger Str. 11/38217 Bremen/Germany)

UP TO DATE • 7"
Six upbeat songs that keep it moving but aren't too fast. General rock sound with a hard core punk edge. There are some sing-alongs in there as well. The lyrics and booklet are in Italian. LO ($5ppd. to Korto Cirkuito c/o Antonio Italiano/Via Rio Rosso 37/98040 S. Pietro di Milazzo (ME)/Italy)

UISON • Careless Thoughts 7"
Wimpy sweedish alternative-emo-indie-rock with whiney vocals. I would rather listen to "Careless Whispers" by George Michael. MARK (Day After Records/Horska 20/352 01 AS/Czech Republic)

VADE • Saturn 7"
Vade is one of those bands that mystically float around your room while enticing your ears with jangly and tangled rhythms, kinda like State Route 522. I've heard about those kids, and that's what they are, young talented kids still in the tortures of high school. They put out music while singing poetic ramblings of life. And they have recently put out a split 12" with JoughDawnBaker which fucking brought Seattle down to my room to kick my ass. Vade, for the lack of better words, is good and I can see a long and successful future awing people into silence. SA (World of Hurt Records/5341 7th Ave. NE/Seattle, WA 981057)

VAIN • 7"
I thought bands like these already became extinct or still digging their own graves today. All that dreariness, sad and drifting melodic emo has been fading away towards sappy, happy pop rock. Vain packs this 7" in with melodic chords kinda like Bob Tilton and a poetic and lucid interpretation similar to Ordination of Aaron. This is good solid embracing rock. SA (no address)

THE VAN PELT • Speeding Train CD
One of the best Van Pelt songs ever along with two of the most useless filler "songs" in recorded history. I just don't understand it. I've always tried to get bitten by the V.P. bug, but hadn't been successful until now. For four minutes I was in ecstasy and then the patty-cake shit on track #2 kicks in and I felt my stomach churn and my heart collapse in my chest. If they simply cloned "Speeding Train" eight or nine times and pumped up the ridiculous seven minute CD ep to a full-length, I could see myself being converted forever. Instead, I sit here frustrated as I am forced to press repeat again and again.... DO (Art Monk/PO Box 6332/Falls Church, VA 22040)

VERANDERUNG • Hold My Heart 7"
Good stuff here. These guys show some range in their songs. From utterly furious to a more plowing sound all the way to s downright slow piece. Definitely more listenable than your typical angst driven hardcore band. It's not metal influenced, but does have the modern sound that went in a similar direction. These guys have satisfying taste all around, and give you lots to chew on with seven politically oriented songs. DF (Boot to Head Records/PO Box 9005/Portland, OR 97207)

VISUAL DISCRIMINATION • Serial Killers 7"
I wasn't sure what to think about this... we all made jokes about the VD Army still being around all these years... but when I finally gave it a listen I was surprised to find that VD didn't sound like some tired old band trying to rehash their "glory" days. These songs are hard sounding and the vocals are gruff. I can honestly say that I think VD has improved. The lyrics are simple while not being too dense. I can certainly live with the return of Visual Discrimination. KM (Deep Six Records/PO Box 6911/Burbank, CA 91510-6911))

WET-NAP • 7"
With this seven inch, Wet-Nap has produced a fairly typical blend of fast punk rock, slower hardcore, and new school "ska." Even though the music was executed well, recorded decently, and apparently well intended, it still fails to win my interest. It simply lacks the innovation and creativity that I value so much in music. However, I imagine that many people would probably appreciate this record much more than I, especially if one is attracted to the blend of music mentioned above. ABB (Bad Monkey Records/473 North St./Oakland, CA 94609)

WLOCHATY • Wojna Przeciwko Ziemi LP
WLOCHATY • Bank Swiatowy 7"
An exploding volcano of art, anger and innovative creativity. The same powerful political energy that drove Chumbawamba, Omega Tribe and Flux of Pink Indians. It's hard to believe this was recorded in '95. If this band were around 15 years ago they would have been on Crass Records. Every band on that label must have influenced this army of anarchist musicians. They sound like Conflict with much more variety in style. All their lyrics are in Polish and reflect radical anarchist action and direct expressions of anger and disparity, while the music, in it's aggressive speed, flutters your ears with horns, keyboards, and three vocalists. No one sounded like this before. One of a kind. MR (Nikt Nic Nie Wie/PO Box 53/34400 Nowy Targ/Poland)

YOU AND I • Saturdays Cab Ride Home 12"
From the ashes of Instil comes a good new band. You And I has power and energy. They play their emotive hardcore stuff well, though I have to

admit the feedback section on the end of side B got way over-bearing at times. But otherwise this is a really good release with lots of diversity in style (screaming, singing, talking, whimpering... noise, light meandering, and a bit of chaos at times). Nice. KM (Spiritfall/215 Hancock Ave./ Bridgewater, NJ 08807)

YUM YUM TREE • Glittering Prizes And Endless... CD
Sixty-three minutes of punk rock; the sort of punk rock that existed in the '80s rather than the sort of polished stuff that might be called punk today. The female vocals that can be found on this CD are not beautiful, rockin' or sweet. This is harsh sounding punk stuff with high pitched female screeching. The vocals remind me a lot of Dinah Cancer's more aggressive work with 45 Grave. There are eleven studio tracks, and then twelve live tracks, which is way too much music for anyone other than a Yum Yum Tree fanatic. A nice break from the mound of bad pop punk and sickly sweet alternative rock records. KM (Creation Records/3202 21st. Ave. W./Bradenton, FL 34205)

DOOMTOWN/MORAL PANIC • split 7"
Doomtown play screaming noisy mid tempo thrash that occasionally falls into a section of sensitive chiming guitar before obliterating the sound with a mound of distortion. At times the grind along like an old steam engine. Their lyrics do not bring on the apocalypse as their name might suggest but are introspective and slightly positive. The long explanations provided in the lyric booklet tell much more than the lyrics ever will. Moral Panic play fast hardcore punk heavy on socialist/vegan politics and positive attitude. Their booklet discusses a bunch of topics like spirituality, sexuality, media and the struggle for a healthy life with considerable smarts. SJS (358 Halifax St./Regina, SK/S4R 1T2/Canada)

UNIT1174/FMD • split 7"
Four songs from each band. I listened to all eight before realizing that they were on the wrong speed. What on 33 is a boring attempt at Neurosis is on 45 a fast paced attention grabber. Both bands do a crusty crazy sound with the occasional deep grinding parts but generally faster paced. Unit1174 have a lot of bass and drums accompanying their growly and screechy vocalists. The cymbals on the first track are so fast they sound like an alarm clock. Not all of the songs are that fast though. FMD has a little less oomph to their stuff, but one could chalk that up to a bad recording. There is a lot more chaos in their sound, as everything sort of meld together into noise. LO ($6ppd. to Spiral Objective/PO Box 126/ Oaklands Park/SA 5046/Australia)

GREED/REPRISAL • split 7"
Greed play two metal influenced songs about misery and regret. Reminds me of some of the American metal hardcore bands around today, like Converge or early Disembodied. Reprisal have a much deeper sound from the vocals to the guitars, but they play similar stuff as Greed. The vocals are reminiscent of Monster X, though the music is much slower. The more I listen to this seven inch, the catchier it becomes. LO (Cycle Records c/o Stefano Bosso/v. S. Agata, 4/28064 Capignano S.(NO)/Italy)

ASSHOLE PARADE/PALATKA • split LP
Two bands who name what they do "East coast emo violence," and they do it fucking well. Asshole Parade toke up and rock out with nine songs of fast paced chaotic punk rock. Palatka do a similar style stuff in twelve songs, but without the reefer jokes and a little faster. Craziness at its finest. I had never really appreciated either of these bands until I heard this LP, but now I think they are both awesome. Buy this record if you see it. LO (Coalition Records/PO Box 243/6500 AH Nijmegen/The Netherlands)

DEAD END/IDI AMIN • split 7"
Dead End is your average angry hardcore band in my opinion. Kinda scratchy, sometimes gloomy, mixed tempo songs with political lyrics. Enough intensity to make the at least OK. Unfortunately Idi Amin is sub-OK. The snarled growling vocals are OK, but the low-fi recording kills it. In fact, even is the sound was better, I'm afraid it still wouldn't be interesting. Save your money. DF (Fusion Records/178 S. Main St./ AK., OH 44308)

GACY'S PLACE/SEVEN FOOT SPLEEN • split 7"
Yet another opportunity for you to check out the Australian hardcore on Spiral Objective. Gacy's Place is high energy, rocking and very good. Groovy even, but remember I mean that in a hardcore kind of a way. I guess what I'm saying is that the bassline is catchy, but the vocals are way pissed. SFS is from NC and is slower. They remind me of a volcano, but not the eruption part. They're more like the oozing molten lava part. Worth it. DF (Spiral Objective/PO Box 126/Oaklands PK/South Australia 5046)

CONKULATOR/BLACK MASS OF ABSU • split 7"
Satanic driven shit full of regurgitated noise that sucks. 2 bands from the bubbling, steaming cesspool in the darkest part of hell. Don't go buying this record now, this was an insult. Don't even go near this. Even you Satanic worshipers out there, this ain't even good enough garbage to seance the devil. SA (Fudgeworthy Records/8 Stevin Dr./Woburn, MA 01801-5366)

PAWNS/POLITICAL SILENCE • split CD
Pawns play energetic and upbeat power pop. Political Silence play harder punk. Both bands are simple punk stuff. Traditional. The sort of stuff that I hear coming from backyard parties. Beer drinking punk. My favorite thing about this CD was the fact that they recorded the sound of a stereo needle starting a new record and they inserted that between the last track of the first band and the first track of the second band that way it sounds like you're flipping over the record. KM (Bad Monkey Records/473 North Street/Oakland, CA 94609)

THE FOUR SQUARES/TOUCAN SLAM • split CD
Basic punk rock from these two bands. More of the backyard beer drinking variety. I have a really hard time reviewing this sort of stuff because it is just so blah. KM (Quincy Shanks/PO Box 184/Wayne, IL 60184-184)

SEPARATION/SERENE • split 7"
If you have to be the first person on your block to bite the bullet and get something by Sweden's Separation it just might be the best money you've ever spent. This follow up to their full length (actually it's a precursor I think) on Desperate Fight Records leaves me in awe. Take the punk rock element of Minor Threat, combine it with the crunch of Sick of It All and add a slightly noticeable Swedish accent and you've got the makings of the best hardcore band around, hands down. Lyrics are so motivating it almost makes me want to set to the streets, molotov cocktail in hand! I just cannot believe they are a three piece. Short, fast, and incredibly perfect. Serene attacks at the heart with deep, thrusting metallic hardcore similar to a New Age version of 400 Years. You know, revolving around the E chord but relying on the octaves. Serene is fucking awesome, to say the least. Sweden's blowing up with the tightest bands around. I guess they've wised up to show the world what Sweden hawd coar is all about. SA/MM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

REMINGTON/BALM IN GILEAD • split 7"
I really liked the BiG side. They do that thing where the mid range is doing one thing and the high end is doing something else. I love that. Plus there's mucho raw multi textured vocals, and its pretty fast. Remington is similar and good too. They mix the temp up more and use a lot of power parts. Political lyrics (included) for the most part from both bands, and a nice hand made sleeve. Seven songs in all, and totally worth it. DF (Remington/5549 Ashford Rd/Dublin, OH 43017)

GEHENNA/CATHARSIS • live split 12"
This 12" might be illegal in some countries due to the destruction and chaos instilled in both bands. Gehenna plays brutal hardcore without allowing too much metal in their music. They even use a Rorschach intro to one of their songs to give you an idea. Gehenna is deadly and their side will convince you that carrying volatile weapons is necessary when you are at war with civilization. These kids put flesh on the bones of brutality. Ever wanted to bludgeon someone with a meat cleaver? No need anymore, just play them some of the new Catharsis material instead. Incredibly brutal metal with a hardcore backbone. The vocals instill fear. This recording from CBGB gives a much better idea of what Catharsis is about than when they played in Goleta's very own Pickle Patch last summer. Fucking A mosh! SA/MM (Wicked Witch Records/PO Box 3835/1001 AP Amsterdam/Netherlands)

PANGS OF REMORSE/ MRTVA BUDOUCNOST • split 7"
Grind, crust, thrash... whatever you want to call it... these guys play real fast and the vocals (if I can dare to call them that) are screams and roars.



The lyrics are printed in both Czech and English, and are political. Good if you like thrash, but I only like it when really, really well done, and neither of these bands really made me want to slam around the house. KM (Insane Society/PO box 6/501 01 Hradec Kralove/Czech Republic)

SUPERSEXYPORNOHC/JUICY SHOES • split 7"
Juicy Shoes play somewhat straight-forward punk heavily influenced by the Bikini Kill/Huggy Bear set. Supersexypornohc play somewhat straight-forward hardcore with all the vocals in Italian, which makes sense since both bands are from Italy. Neither really stands out, but they aren't too bad either. BH (Consuelo Georgi/V. Milano No 25/19122 La Spezia/ Italy) or (Alessandra Pezzuolo/via dell' Olmo 56/00048 Nettuno (Roma)/ Italy)

DAMAGE I.D./ELISION • split 7"
Another quality piece of vinyl from the Fatherland. See-through, neon orange vinyl no less! Hot damn. Damage I.D. has some metal riffs with tough-guy vocals singing about "picking out the raisins on someone else's back" (whatever the fuck THAT'S supposed to mean). It's pretty standard old hardcore, but it rocks fucking hard. Elision IS Iconoclast. It's nuts. So good. So fast. This is a solid 7". Good combination of bands and the selections are potent. Happy day. DO (Fat For Life/Gen.-Guisan-str. 29/CH 6300 Zug/Germany)

CORRUPTED/ENEMY SOIL • split 7"
Corrupted have a Japanese address and do a very slow, deep, low minimal demonic song with philosophical lyrics. It's a death metal dirge. Enemy Soil have a Virginia address and do two chaotic political songs. On the front and back outside sleeve are messages about child labor exploitation written in Spanish. Both sides are good and nicely non-typical. Another quality, cross cultural H:G Fact release. DF (H:G Fact/401 Hongo-M/2-36-2 Yayoi-Cho/Nakano-ku, Tokyo/164 Japan)

THE HUGUENOTS/ SEVENPERCENTSOLUTION • split 10"
I often call bands "chaotic." They rarely deserve to be called such a thing. The Huguenots do. But, like good bands of such a disposition, they don't let the label equal "sloppy." They know what they're doing. They're playing nutso Shotmaker-style thrashy punk rock with melody shining through the guise of overly distorted guitars. Hydra Head claims that both bands "shove a bunch of Gravity Records and some paper bags down your dry throat." I'm not completely sure what that implies, but it's so right on! Hehehhehe. I almost wrote off Sevenpercentsolution a mellower Hot Water Music, but then they started to kick a lot more ass and now I just can't trust myself anymore. Enough of both the guts and the tears to balance the equation. Add to that, the packaging is gorgeous. I like this gruff-groove stuff just fine, thanks. DO (Hydra Head/PO Box 990248/Boston, MA 02199)

FLESHEATING CREEPS/THEY LIVE/ THE INFERTIL • 3-way split
Punk rock from the photocopied cover to the poor recording quality. Fleshеating Creeps put out straight-forward punk rock probably recorded on a boom box. I'm sure you've heard tons of records like this, where any musical merit is totally lost in the mess. They Live has a better sound quality that captures a plodding noise blast with a quick-skirmish finish and death metal vocals throughout. The Infertil are your basic three-chord punk with slower simian-inspired breaks at times and a couple group sings. Has a very DIY feel to it overall. 1ST (Amendment Records/ c/o Dave A/580 Nansemond Cres/ Portsmouth, VA 23707)

OUTLAST/ENDSTAND • split 7"
I find it amazing that these bands are really from Sweden and Finland because both bands sound exactly like American bands from 1988 to 1991. The style is moshy hardcore. Endstand aren't so good; their sound is a bit on the generic side. Outlast are much better. They have a lot more punch and energy. In fact Outlast are pretty good, at least as good as most of the bands that made this style of music so popular way back when. KM (Bridge Records/PO Box 1903/S-581/18 Linkoping/Sweden)

ACRID/BOMBS OF DEATH • split 7"
I like the way the Acrid stuff looks. This 7" has strong design going for it. But I have heard a bit too much of their music lately... maybe they are starting to flood the market with Acrid songs... maybe less is better. Anyway, these songs are Acrid; thrashing, death metal influenced hardcore with lyrics that are exactly what you would expect. Good, but yet I can sense a limit to what I can take from them. Bomb Of Death are, well, death metal influenced hardcore that goes real fast at times... their lyrics use the words "soul," "dead," hell," and "evil." For the die hard fans of this sort of stuff, actually it is better fare then what often gets served from this sort of venue. KM ($3 to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

ENOUGH/JUGGLING JUGULARS • split 7"
This is the first I've heard from the Juggling Jugulars (from Finland), and I liked it. Their four songs have a nice mix of rough spots and catchiness. They break some punk molds and achieve a fresh sound. Alas, I didn't really care for the Enough side. Their two songs are kind of a slow to mid tempo throaty drone. Standard. All vocals are in English with lyrics printed in English and their native tongues. For only $3 post paid to the world, this is worth it. DF (Filip Majchrzakowski/PO Box 13/81-806 Sopot 6/Poland)

BURN THE PRIEST/ZED • split 7"
Zed is pretty crusty hardcore that has a good, full impact through fuzzed out bass and manic vocals. On the down side, the song is a bit long and starts to get somewhat monotonous. The drums cascade nicely on the slower parts, and carry the band through in the faster moments. I'm really reminded of Void or Iron Cross in a vague way, maybe because of the gruff spoken vocals. Burn the Priest is flat out metal, but sometimes it's nice to hear wailing solos without whipping out Master of Puppets and having to put up with the wussy slow parts. 1ST (Goatboy Records/ PO Box 42098/Philadelphia, PA 19101)

BOSSK/GYMICRAE • split 7"
The Bossk side reminds me of the VSS, who I don't really like, but it is less loud. I consider this Jon Spencer inspired rock, minus the rhythm and blues influence. The Gymicrae side is kind of nice. They manage to mix slow mellow parts with faster poppy parts without sounding too typical or cheesy. It's got feeling. This is the ISR side and is better than other stuff I've heard from them. Both bands do one song at 45rpm. DF (Insurance Scam Records/PO Box 145/Northville, MI 48167)

FORCED INO/BLOOD PATH • split 7"
Bloodpath play industrial with the occasional hardcore section. Weird. I don't know what to think. There are only two songs here, and while it certainly works in moderation I don't know if I could take a whole LP's worth or live set. Forced Into are straight hardcore stuff. Nothing out of the ordinary. Their music has some catchy elements to it while the vocals are more sandpaper sounding. KM (Bridge Records/Box 1903/S-581 18 Linkoping/Sweden)

MARS OBSERVER MISSION/ SEA OF CORTEZ • split 7"
M.O.M. escapes all of my attempts to compare them to another band. Mind don't fail me now. Just how can this be? I'm so quick to write off bands as "these-guys-meets-these-other-guys." I can't do that here. If you only knew my frustration... Sort of redundant talk-scream stuff, but it isn't annoying at all. You'll want the Sea of Cortez stuff anyway, so check this out. S.o.C. is rad. They're all groovy and something like a more powerful Silver Scooter with some yelling. Sort of goofy and happy like Piebald and then all Frodus-like. Hmmm. Yeah. Maybe. I like it. If you like melody mixed with dynamics and heart, then you'd be a fool not to love this side of the 7". DO (Subject/4638 W. Golden Ln./Glendale, AZ 85302)

THE STARLIGHT DESPERATION/ SUNSHINE • split 7"
The Starlight Desperation are nothing more than a shameless indy rock band. They make no apologies for their jangly guitars, boring beats and whiny vocals, maybe they should. Sunshine is a bit more interesting. At times they too suffer from jangly guitars and whiny vocals, but they maintained a somewhat intense Nation of Ulysses type boogie beat. Better, but still not enough to make up for the other side of this record. BH (GSL/PO Box 11794/Berkeley, CA 94712)

REPUBLIC OF FREEDOM FIGHTERS/ 27 HOURS • split 7"
The Republic of Freedom Fighters stuff is similar to the 12" they put out a while back but more progressive and more outspoken. Circular guitars, charged vocals and roaming bass lines lead their songs on this split. Of course, chaos is in their vein, but they keep it under those ambiguous emo boundaries—full of screams and cries and possibly pleas too. Policy of 3 or Anasarca would be some possible substitutions to use to rate their emotional level. I just hope they didn't break up yet like every other good emo band. The 27 Hours is actually quite similar to the Republic, but more on the rough-ended side, the side with all the perforations. Totally erratic, spontaneously driven, and intentionally sloppy. 27 Hours brings a unique form of sound back to emo. And this is definitely well appreciated as with this 7" altogether. SA (Fall Records/7121 Quail Woods Rd./ Wilmington, NC 28405-7027)

CURBSIDE/S.P.S. • split 7"
S.P.S. are from the Czech Republic. They play melodic punk with some quick paced moments on the first track and lots of "OOHHHOOO" choruses on the second. The lyrics are in Czech, but translated into English. Curbside are more of the backyard punk variety with dumb lyrics, not even worth making fun of. KM (Ruddy Duck Records/10169 Alta Vista Dr./Grass Valley, CA 95959)

GROUND ZERO/FLEABUZ(?) • split 7"
Geez, I can't even read the second band's name. Ground zero is metallic hardcore with a lot of riffing. Totally too metal with bad singing at times. Yuk. The second band (Fleabot? Fleaguz?) is a double-bass drum death metal band with get this, Sisters of Mercy vocals. It's hard to express how truly terrible this record is. 1ST (Up Front Records/7 High St./ Collinsville, CT 06022)

CHARLES BRONSON/QUILL • split 7"
Quill, not to be confused with Cwill from Switzerland, are a Japanese band that sound exactly like a spastic hardcore punk band from the United States. I can't even pick up the slightest accent in the vocals. Their nine songs are frantic and brutal sounding. Charles Bronson are what you would expect... fast and spastic as all hell. Spastic. This is the kind of hardcore that started with bands like Void, The Teen Idles, and Youth Brigade (D.C.). Hell Charles Bronson could have had tracks on the Flex Your Head comp. LP. They are skinny little white guys making a lot of noise, which is exactly the kind of kids that played in the bands that were on Flex Your Head. Cool. KM (Nat Records/Shinmei Building 3F/7-33 Nishi-Shinjuku 7/Shinjuku/Tokyo 160/Japan)

BRUTAL TRUTH/CONVERGE • split 7"
Boy, do I feel unworthy. Being the worst Black Sabbath fan in the world I should probably not be reviewing this. Two of the best metal hardcore/grindcore bands around keep it real by showing the new school kids what metal is all about. Because I am an idiot, or because the person who did the labels on the record is an idiot, I cannot figure out whose song is whose. Regardless, both versions display these two bands' competent musicianship well and simply kick ass. One sounds totally polished up, almost glam like with vocals ala Into Another, and the other is more straight forward with a mean and throaty sound to it. If you are a metal head you will either hate this or love it. Check it out. ABB (Hydra Head Records)

RUIDO/TEZACRIFICO • split 7"
Ruido knocked my teeth out. Damn these guys beat the shit out me. My dentist is not going to be happy but he's gonna be rich after he's done fixing my face. This is some of the best damn hardcore/crust I've heard. This band will leave you scared for life with their alternating screaming and growling vocals and fast as hell guitars and drums. The Tezacrifico side. Can we say grindcore kiddies. Even straight edge sounding at some points. Both of these bands know what they are doing. All Spanish vocals with English translations. You are very unwise if you don't get this. I will personally sacrifice you. CF (El Grito/PO Box 20722/Los Angeles, CA 90006)

TOMORROW/HOT WATER MUSIC • split 10"
I like the new Hot Water Music recordings, but the songs on this 10" are old and, well, pretty boring. The Tomorrow songs aren't their newest either, and quite frankly I found them to be a bit boring too. Hot Water Music's new stuff has a lot of energy, while these songs just sit around timidly. I would not recommend this 10" to anyone except for die hard fans of either band. KM ($7 to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

SPAZZBOY/INJOY • split 7"
Both bands do pop punk songs about girls. Did I like it? Fucking... no! Hated it. The melodies are boring and the lyrics are dumb. Maybe that's a little harsh, but I really wouldn't even recommend this to fans of pop punk. You're better off listening to Screaching Weasel over and over again than listening to most of the pop punk out there today. DF (Insurance Scam Records/PO Box 145/Northville, MI 48167)

DEAD END CRUISERS/ LOWER CLASS BRATS • split 7"
The LCB present two straight ahead punk songs about politics and punk itself. We're talking about bullet belts here. It's well played and recorded and has gumption. The DEC do two songs about dead ends and are more poppy/melodic/not as interesting. But I'm coming off the Reducers 7", so even this sounded good to me. Both bands are from Austin, TX. DF (Second to None Records/PO Box 4947/Austin, TX 78765)

DYSLEXICS/NO COMPLY • split 7"
Dyslexics spew out a dish of hardcore punk straight from 1982 that would be at home next to Dr. Know. Fun and well done. No Comply is along the same lines, capturing much old school energy without sounding stale. This would be totally suitable years ago for blasting through a boombox as we skated a friend's dank basement or cramped garage during shitty western PA winters. Not over-produced, but not necessarily a crap-sounding record, this is a pretty fun number that is obviously inviting a lot of nostalgia on my part. The record ends totally rocking out in a mean pogo sort of way. 1ST (Samor Records/PO Box 3306/Alhambra, CA 91803)

SOMA/MEHR WUT • split 7"
This is a benefit for some eco-activists that are fighting the construction of roads through one of German's forests. Most of the booklet and all the lyrics are in German, but there is one page in English that explains everything. Soma play harsh sounding hardcore which is well done. They end with a cover of "Wolfpack" by DYS, which is a great choice. Mehr Wut are also hard hitting, though way more grinding and thrashy. The vocals are of the gruff sounding demon type, though a higher pitched squall of a voice is also thrown in. Not too scenic, but a fast and hectic ride, especially when Mehr Wut takes the wheel. KM (World Upside Down/Gottinger Str. 39/37120 Bovenden/Germany)

HAELAH/ASPER AD ASTRA • split 7"
The Post Marked Stamp collection is pretty successful so far and he has put out quality songs with quality bands. This time it's from two fairly new bands giving their shots to fame. Haelah, ex-members of Indian Summer, Mohinder, and Calm give a subjective voyage into the land of feelings and butterflies. Haelah is a sensual band to say the least. It is a mix between the three aforementioned above. Here, they give a pretty decent presentation of how they sound live which is pretty damn incredible. When they toured by Goleta and played, they not only blew my eardrums out, cuz the drummer hits the drums hard enough to break all the equipment, but blew my heart apart. Aspera Ad Astra, another space cadet launches a song around the sun and back. A real dreamy song, sort of like Cerberus Shoal, but adding a little 80's space rock with the modern emo-edge. A nice clean slate here and for the future of Tree Recs and its Post Marked Stamps—just keep on sending and don't forget that box specifically for the entire collection at the end. SA (Tree Records/PO Box 57852/Chicago, IL 60657)

LIAR/FAMILY OF DOG • split 7" w/*HZ800* 'zine
HZ800 is a 'zine from Belgium in which I learned a lot about the H8000 scene, style, and crew. Most writing centers around living the straight-edge life and contains a lot of those Earth Crisis-centered discussions on what is or isn't straightedge, hardcore, etc., etc. The only thing I really read with interest was a short tour diary among some show reviews and some special tips from da Ringmaster or whatever on the proper ways of dancing at a hardcore show, with emphasis on style and technique. Evidently, my karate chops in the pit are unwelcome. Some 'zine and record reviews, but less Belgium/European stuff than I had hoped. Most of the 'zine hovers around the tough-guy stance. A fairly unremarkable read, but it does come with a Liar/ Family of Dog 7". Liar has pretty much a basic grindcore thing going on with a metal edge during intermittent slower parts. The second song has a great climbing guitar that couples to the piercing drums for a wild sonic effect, punctuating the otherwise mediocre fare in between. Family of Dog is metal riding on the back of a steady beat, occasionally picking up the pace for unmemorable faster parts. 1ST ($4/PO Box 206/8500 Kortrijk/Belgium)

SAWN OFF/HEALTH HAZARD • split 7"
Sawn Off play thrashy hardcore with screeching vocals. Not bad, but I wasn't too excited by their material. Health Hazard has been around for a few years now, and these songs come as their last. They played fast and thick sounding hardcore thrash with gruff vocals. I liked their previous releases, and this is also pretty good. Will appeal to both hardcore purists and also crusty punks. This is the sort of release that comes to mind when I think of British hardcore. KM (Smack In The Mouth/Newcastle Upon Tyne/NE99 1TA/England)

POTATO JUSTICE/NO LESS • split 7"
I wanted to like this record. The karate motif is kind of interesting and all the sound bites are cool, I guess, but the music didn't really get me. Potato Justice just play real fast. The recording quality is about the same as ever. If you like no frills fast, then okay, cool. No Less are a bit more quirky, they play fast but there are a lot of fucked up sounding things going on in their songs; at times they remind me a bit of some weird Man Is The Bastard stuff on speed. Didn't grab me, but I guess there is a place for these folks in the hearts of some speed freaks. KM (Bobyoheadtadis Records/1643 Leroy Bonse/El Paso, TX 79936)

FALL ON DEAF EARS/ROPE • split 7"
This record is a memorial for two women from El Paso that were killed in a car accident at the age of seventeen, and these are two bands that they were involved in. After listening, it's easy to see why their friends were moved to produce this tribute. Both bands are inspiring and transcend typical punk rock. The vocals are strong and the composition is creative, making the songs very real. Profit from this record goes to a battered women's shelter and a scholarship in their name. DF (The Western Breed Recording Company/PO Box 13393/El Paso, TX 79913)

INTRO TO AIRLIFT/JUNE PANIC • split CD
This is terrible. I hate to say it. Well. No, I don't hate to say it that much. Intro To Airlift sounds an awful lot like a band called Drive Choir that played some of the kookiest low-fi stuff in the world. I wouldn't be at all surprised if a couple of them were the driving force behind the choir, in fact. June Panic is more of the same, with a stuffed-up Bob Dylan on vocals. Two of their five songs are sort of pretty, with emphasis on the acoustic guitar and mellow vocals, but really this stuff doesn't do it for me. It's pretty hot on some college radio stations, which is precisely the reason that "college rock" always carries a negative connotation. DO (Secretly Canadian/1703 N. Maple St./Bloomington, IN 47404)

INEPT/FECI DEL SIGNORE • split 7"
This is the records that comes with *Dogprint* #10. See Steve's review in the 'zine section. Inept have that severely savage, brutal, ugly sound. Many bands attempt this and fail, but Inept holds the necessary intensity to pull it off successfully. They tear seven songs into the grooves on their side. FDS go for something different. They have a less abrasive non-groovy sound. They do alright, but seem sort of pale compared to Inept on the other side. DF (Dogprint/PO Box 84/Suffern, NY 10901)

LEFT FOR DEAD/ACRID • split 12"
Acrid seems to be pumping out the noise like diarrhea. These four tracks are what you would expect from Acrid; death metal influenced hardcore that thrashes and grinds. "Mallslug" has great lyrics that combine an idea with the death and annihilation motif. Left For Dead are quite good. Their lyrics are classic hardcore anthems of hate and anger. Love ballads to a world that is filled with beauty. The music is equally potent. Snap, pop, crackle; Left For dead tears along without becoming monotonous or tiresome. The tension and anger seems real. Definitely hardcore, as opposed to some dumb kids posing as hardcore. Be careful that this record doesn't fuck up the needle on your turn table; after all, it is cut in the shape of a buzzsaw. KM ($7 to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

JULIA/SUNSHINE • split 7"
Sorry for the late review. The Julia side is titled, "Our Last Song," and is just that. All we have of Julia now are fond memories and records. Like all their songs, this is great as well, and also has a sense of finality. The Sunshine side is good too. They actually pull off the mellow intro-then rock out thing in a fresh way. They achieve energy through lots of layered sound. Nice. DF (7DM or $5 to Mira Paty/Day After Records/Horska 20/35201 AS/Czech Republic)

STOMACH/STEEKY • split CD
Steeky play basic snotty pop punk. Stomach play equally snotty but slightly more catchy pop punk. Both bands have some edge and while both play pop punk the emphasis is on punk. Not bad. KM (Rejected Records/9 Woodlands Avenue/Dun Laoghaire/Co. Dublin/Ireland)

FUN PEOPLE/SHE DEVILS • split 7"
This record comes from Argentina, but it comes with a flyer that translates the lyrics and inserts. Fun People play fast punk rock with melodic overtones. Their songs are about trying to look thin by starving the body and about making abortion legal. She Devils also play fast punk rock on one song and then they slow it down for more of a '77 style punk sound. Their songs are more personal. Played by people that have real problems with the world they live in; this is true punk rock. KM (Las Feos Records/ Casilla De Correo #48/Sucursal 49/Codigo Postal 1449/Cap. Fed. Bs. As./Argentina)

STOOL SAMPLE/BLOODY SODS • split 7"
I didn't get one bad review until I got this. The smell of crap won't leave my record player now. The lyrics are horrible, the singing horrible, the music not as horrible as the music or singing but still horrible. The flipside: all I have to say is that I hate bands that cover Screwdriver songs. CF (no address)

H.R.W./GRIEVANCE • split 7"
For the most part H.R.W. play thrashy hardcore stuff. They are from Brazil. They are hard and fast, though one song has this incredibly familiar sounding guitar riff... I guessed 7 Seconds or Minor Threat, but I still can't place it. Italy's Grievance continue to beat on the brain with slow rumbling heaviness and harsh vocal work. Hardcore headbanger's delight. An interesting mix. KM (Paolo Piccolo/Via Mura Dei Francesi 195-E/ 00043 Ciampino/Roma/Italy)

THE GET UP KIDS/COALESCE • split 7"
The Get Up Kids have an emo-ish indie-sounding side of basic structure and presentation. Pleasant, but unmoving. Coalesce comes from a more distorted, somewhat metallic hardcore with a nice emphasis on texture at times, but generally filling it in with the usual chugga-chug. I would probably spend more time listening to Coalesce, but neither side is mind-shattering. 1ST (Second Nature/ P.O. Box 11543/ Kansas City, MO 64138)

PURITAN/OFFICER DOWN • split 7"
Puritan makes spastic static sound. Those high squelches and shrieks remind me hell of a lot of Honeywell but not nearly as intense. I heard their split with December a year back, actually I reviewed it, and that shit blew my ears out of my head a couple times. However, this didn't have quite the power, maybe cuz the recording wasn't that great. If you like Frail or any other noisy junction bands this might ring in your ears for awhile. Officer Down plays catchy metallic hardcore with more hoarse vocals and upbeat measures. This is on the heavier side of things and they equip themselves with enough artillery to conquer all the mages, paladins, foot soldiers and griffins while playing Warcraft, considering you're an orc. SA (Good Fellow/762 Upper Jones St. Suite 275/Hamilton, ON/L9Z 3A2/Canada)

THE BLUE ONTARIO/UPHOLLOW • split 7"
Uphollow are in the vein of Boys Life and Christie Front Drive. The thanks line on the back of the 7" is fitting, "Thanks to family, friends, and lovers." Sentimental music for people that aren't afraid to refer to their significant other as a "lover." The Blue Ontario are in the same vein, but they are a little more pop orientated and not quite as smooth. KM (The Best Sex I Ever Had Recordings/2556 River Dr./Denver, CO 80211)

FOUNDATION/ECORCHE • split 7"
Foundation play moshy hardcore with screaming vocals that originate deep in the back of the throat. When they play fast they are at their best. Decent hardcore stuff. Ecorche play a style of hardcore that is a lot less moshy and somewhat slower sounding. The vocals are a bit more high pitched. All in all this is a decent hardcore 7" that isn't going to win any awards for originality, but at the same time is better than most of what I hear these days. KM (Sanguine Records/PO Box 85054/Lincoln, NE 68501)

PARADE'S END/SKY FALLS DOWN • split 7"
I just love Parade's End. It's two things. They have awesome dual vocal work, and they excel at creating that building and building tension feeling. They're from Long Beach and have played numerous great shows in Goleta. Sky Falls Down is good too. One song is angry and the other is not, but both of them rock fairly well. Highly Recommended. DF (Moo Cow Records/PO Box 616/Madison, WI 53701)

DRAGBODY/BURIAL GROUND • split 7"
One song from each of these heavy hitting hardcore outfits. Lots of influences come together to make these songs crunch and pound. Both bands have a similar sound, and yet both are distinctly unique. If you like it heavy with a strong does of head banging madness then check this one out. You'll need to see a chiropractor after moshing and bangin' to this one! KM (Fist Held High/PO Box 2625/Madison, WI 53701)

ACROSS FIVE APRILS/ GOODBYE, BLUE MONDAY • split 7"
Across Five Aprils play moody emotive hardcore. They start with a soft intro with spoken singing and when they get going full boar they are energetic and almost chaotic though always in control. Goodbye, Blue Monday is not what I was expecting from former members of Frail (of course neither is Ink & Dagger). The music is melodic and somewhat poppy. This is a touching 7" for those that like the moody emotive thing. Both bands are long gone, but that is nothing new. KM (Spectra Sonic Sound/PO Box 80067/Ottawa, Ontario/K1S 5N6/Canada)

WOODHEAD/CRAVING • split 7"
Craving play hard hitting rock stuff with driving beats. Pretty well done, I suppose. This stuff could certainly appeal to those that like the harder indie rock. Woodhead are hard rockin' with distorted vocals. I guess they belong together on a spit 7". KM (Short Egg Records/Mainzerstr. 37/66111 Saarbrucken/Germany)

ENEWETAK/UNRUH • split 7"
Brutal and hard hitting, these two bands assault the air with their heavy vibrations. Both bands utilize deep screaming vocals and both bands will appeal to anyone that thinks being at the Fiesta Grande is better than a black eye. Unruh are a faster and crustier while Enewetak are a bit slower and more hardcore sounding, but either way this is brutalitycore. KM (Feast and Famine/PO Box 10221/Scottsdale, AZ 85271)

BURN THE PRIEST/ZED • split 7"
Burn The Priest play heavy and hard with an emphasis on slow, but with the ability to pick up the pace a bit. Zed are heavy and hard as well, but they do it much faster and are way more metal. The sludge factor is nice and ugly, and over all I would recommend both of these bands to those that like crusty metal influenced hardcore. Besides, how can anyone pass over a band called "Burn The Priest?" KM (Goatboy Records/PO Box 42098/Philadelphia, PA 19101)

UNANSWERED/ENTROPY • split 7"
Entropy play metal influenced hardcore. Evil and twisted with lyrics that utilize dark religious overtones. Unanswered are more hardcore sounding, but still heavy. These are good bands and for those that like it metal and heavy then this is a really good release. Guaranteed to melt the masses of indie rock fans into balls of useless wax. KM (Figure Four/ PO Box 175/Walpole, MA 02081)

V/A • For The Kids 7"
Boy Sets Fire plays a really emotionally gripping song, Dorian Gray play good chaotic hardcore, The Weak Link Breaks plays drifting emo hardcore, and By The Grace Of God pumps out a really catchy tune that is built on influences from the early '90s. This is a great little 7" comp. with no let downs. KM (Diffusion/PO Box 1881/Bloomington, IN 47402)

V/A • Fiesta Comes Alive LP
The Fiesta Grande that Slap A Ham Records puts on at the Gilman every year has become a brutalitycore retreat. This LP documents the first five years with tracks by His Hero Is Gone, Man Is The Bastard, Cavity, Dystopia, No Comment, Locust, Stapled Shut, Crossed Out, Hellnation, Capitalist Casualties, Spazz, Noothgrush, M.D.C., Lack Of Interest, and a bunch more... As you might expect there isn't a lot of musical diversity here, but if you like brutality then this slab will keep the blood flowing. Great live recordings for all the tracks. KM (Slap A Ham/PO Box 420843/ San Francisco, CA 94142-0843)

V/A • Chaos Core CD
Features a lot of crust/hc bands that are really making a name for themselves right now. Some of the groups that stuck out in my mind are Tank 18, Voice Of Hate, The Varukers, Argue Damnation, Detestation, Monster Truck Driver and Foragidos Da PLacenta. A crusty comp. for crusty people. CH (3.CRC. c/o Yann Verdalle/2 Les Hauts Beychac/ 33750 Et Caillau/France)

V/A • New Tools For The Hunter CD
An Australian comp. featuring: Mindsnare, Drawback, Pitfall, Straight To A Tomb, Force Fed 9, Ceasefire all mosh it up, while Fahrenheit 451 and Kiarra play more emotive hardcore, and Shadowcast and Ultimatum play it slow and heavy. Two songs by each band. Will appeal to those into moshing hardcore with straight edge themes. KM (First Blood Records/PO Box 740/Hornsby/NSW 2077/Australia)

V/A • Speed Freaks Vol. III 7"
You guessed it, these bands play a million miles an hour and then some! Abuse from Sweden, Rot from Brazil, Mrtva Budoucnost from the Czech Republic, Suppression from America, Senseless Apocalypse from Japan, and Global Holocaust from Canada all thrash it out in an attempt to prove that they are the world's leader of speed. If you are interested in finding out who is the victor then get yourself a copy (or if you think your ears can handle a title bout like this). KM (Knot Music/PO Box 501/South Haven, MI 49090-0501)

V/A • In Our Time LP
This is a well done compilation. The record itself looks nice without labels, and the enclosed booklet and leaflet are well designed. The leaflet is about the standardization of our world, which is something that we all need to be concerned with. A few years ago while in Japan I saw first hand how the world was becoming standardized as I saw 7-11, McDonalds, etc., etc. all over the fucking place. There will come a time when local flavor and traditional charm will be bought out and replaced by corporate shops and institutions. Punk is essentially about fighting against that as we seek to diversify and decentralize our music scene from the corporate interest. Anyway, the leaflet discusses that. The bands are also good with Congress, Gehenna, Damad, Final Exit, Jesuit, Timebomb, and Systral all making some noise. KM (CrimethInc/2695 Rangewood Dr./Atlanta, GA 30345)

V/A • Free 7"
This four song comp. 7" came about due to the idiocy and dishonest of Mike Conquer The World. The insert explains what happens, and simply ads one more negative tale to the Mike CTW legacy. The four bands Discount, Flatspots, Stizzle, and Wolfdaddys play mediocre pop punk. I took this 7" to review because I was interested in the "Boycott Conquer The World Records" flyer, but I wasn't too excited to have to listen to the records... but hell it is free. KM (Boxcar Records/PO Box 1141/Melbourne, FL 32902-1141)

V/A • Rejected Vol. II CD
Ripcord, Suffer, and One By One are featured here along with a whole host of bands including Piss Shivers, Spit Head, Steam Pig, Ogre, Jackbeast, Das Clown, Fixtures, J Church, All Day, Bambi, Steeky, Stun Guns, Riot Clone, Neil Smith, and Bleeding Rectum. There are thirty-four bands in total. For the most part I found 98% of this comp. to be uninteresting, and the other 2%, while being good, wasn't good enough to make up for the uninteresting parts... A lot of different styles are covered, but the predominant style is punk and pop punk. KM (Rejected Records/9 Woodlands Avenue/Dun Laoghaire/Co. Dublin/Ireland)

V/A • Santa Cruz Still Sucks CD
Twenty-six horrible punk bands. Lots of winners like Gorehounds, Meat Pizza Sandwich, Junk Sick Dawn, Good Riddance (actually this song is probably the best on here), Astron, Thumbs Down, Fury 66, The Muggs, Diversion, Exploding Crustaceans, blah, blah, blah.... If you live in Santa Cruz and are into Epitaph or Fat Records type punk then by all means choke to death on this one. KM (Bad Monkey Records/473 North Street/Oakland, CA 94609)

V/A • Angels Of Life In A Psychic Wasteland CD
Twenty-six of the most experimental punk/industrial/twisted shit around. Everything from Eugene Chadbourne, to Amps For Christ, to Kingdom Scum. Interesting is a word that comes to mind. Not once while listening to this did I ever become bored. have to say that Eerie Material continually pushes the musical envelope, and they deserve credit for that regardless of whether I find this sort of music compelling or not. Not for everyone, but if you are feeling adventurous then go for it. KM (Eerie Material/PO Box 420816/San Francisco, CA 94142)

V/A • The Spitters/Buzzoven/Haberdasher/Behind Closed 7"
The Spitters begin with a droning, cyclical bass loop that's then rehearsed by screamin' and heavily distorted guitar work. This song reminds me of Arm or Sleepy Time Trio at about half speed half their talent. The next song on the lineup is by Behind Closed, a good theme song for the Hell's Angels. They fit around Motorhead's loud blaaah and growling instead of screaming. Reptilian Records should have checked the fucking labels before they sent this to everyone because the side A labels are on side B too, so I really don't know who is actually who (I'm kinda guessing). Then Buzzoven goes electronic and plays an eclectic number that goes with the dreariness they may be trying to give, and last and the best Haberdasher—compare 400 Years to Groundwork to Maximillian Colby. It's just too bad the other bands don't do me as well cuz it makes this comp. dusty and towards the back of my collection. SA (Reptilian/403 S. Broadway/Baltimore, MD 21231)

V/A • The Blue Whale LP
This is a comp. featuring multiple songs by six bands. Submission Hold is the highlight. They are so fucking great. Lizards are the fucking worst; they remind me of a bad Descendents. Bad. Sharon Tate, Boba Fett Youth, Catapult, and The Independents make up the rest of the record. Sharon Tate and Boba Fett Youth are okay, and lucky for me they are on the same side as Submission Hold. The other side is all bad. Anyway, worth it for Submission Hold. Oh, and by the way, the LP cover is really nice looking. KM (Bucky Records/PO Box 72671/Las Vegas, NV 89170)

V/A • Our Cards CD
I'm a big fan of Japanese hardcore so whenever I see anything resembling the Japanese scene or even indirectly involved I grab at first sight. This is a comp. with 13 bands and tidy little booklet read in Japanese. Including some interviews with PMA, Will You?, Big Spliff, and Fringe. These are all Japanese related fanzines and get hard to read at times but still encouragingly interesting. The bands included are Swipe—who came out here to play—who were damn good, kinda like a mix between Bob Tilton's emo-ness and even a more chaotic Anasarca; Youth Strike Chord which pretty much rock when it comes to fast break beats and full on power punches; Mountain Dew who were a highly energetic highlight as well. The other 9 bands were fucking awesome too. The Japanese hardcore scene is getting stronger and bigger everyday. And it's so fucking positive... go! SA (Snuffy Smile/4-24-302 Daizawa/Setagaya-ku/Tokyo 155/Japan)

V/A • Between A Rock And A Hard Place 7"
This is a well put together DIY project. End Of The Century Party, Roswell, Cave-In, and Reversal Of Man all play aggressive and hard sounding DIY hardcore. If you like one of these bands then you will probably like them all. All four of these bands on one bill might be a little overwhelming; sometimes some diversity is nice; but this works great on this 7" with each band putting in one track. Good stuff. KM (Witching Hour/6722 Gateshead Lane Apt. 1B/Indianapolis, IN 46220)

V/A • All About Friends CD
A fucking positive hardcore comp. reminding all of us that friends are our reinforcements to life and when our minds lose sight of direction they are their to pick up all the loose change. I guess this comp. is part of Carrie's 'zine which really isn't much at all. According to the hardcore roster included on this CD, they are your favorite existing bands playing either cover songs, live songs, or their own. Impel, Botch, Threadbare, State Route 522, Trial and tons of other recognizably named superstars. Pretty much every song rocks, especially Botch's cover of the "Rock Lobster" by B-52's, and State Route 522's "Jumpin' Someone Else's Train" by The Cure. I'm sure you've already rushed to buy this at your local record store being that it is pressed to a 1000. By the time this review is out it might already be sold out. SA (Point Furthest From the Middle/PO Box 11543/Kansas City, MO 64138)

V/A • Thoughts And Notions... Con Brio 7"
My Lai turns in a blistering fast number that comes off sounding a tad sloppy, but I've heard worse hardcore. V. Reverse plays a very unique brand of h.c. that is sort of galloping and repetitive with spoken/sang prose that, in a certain way, brings Ian MacKaye to mind. Intriguing. Milkwede goes with some weird Van Pelt-meets-Constatine Sankathi type of deal. Finally, Trepan Nation opts for a gruffer Doc Hopper or Crimpshrine sound. Tempting blend of sonic goodness. The Manilla folder/Xerox copy insert style is a little dated, but this ain't bad. Not bad at all. DO (Static Station/PO Box 803237/Chicago, IL 60680-3237)

V/A • Ramencore Vol. 1 CD
Represented on this disc is the Green Day/Crimpshine/Rancid sound and the simpler punk/hc Naked Aggression type sound. If this is your cup of tea then have a ball. BH (Brnt Ramen Records/PO Box 22022/Oakland, CA 94623-0022)

V/A • Salad Bowl Theory CD
A California hardcore, pop punk, and ska compilation bands that have broken up years ago to bands that have been playing for years mainly around the lower part of CA. From Gameface, Floodgate, Unbroken, Parade's End, Far, Nuzzle, and even the infamous Ice. This is a documentation of music that hit hard in CA during the years of '94 to '96. 21 songs at 71 minutes, I really didn't have the time to listen to the whole thing. Compilations that are this long are usually unbearable but this one's alright... after all, I grew up down south where I saw most of these bands play. SA (Fullified Records/976 W. Foothill Blvd. Suite 254/Claremont, CA 91711)



V/A • Un Tributo A... Minor Threat CD
When is the Fugazi tribute album going to hit the streets? At this rate we should look for that around the year 2000. Oh wait, we missed the Teen Idles though. If you get where I'm heading, we already had the Embrace covers compilation (Trustkill/Watermark), and now, a tribute to one of the most universally recognized punk/hardcore/straight-edge bands around. This CD features cover songs of all the Minor Threat songs, however they all sing the lyrics in Spanish. Most of the bands do a decent job with the songs and the majority of this sounds pretty good. But, I cannot really ever imagine wanting to own this CD at all. If I want to hear Minor Threat, I'll pull out that discography, not a tribute. Cool cover picture (a real life photo of the classic Out Of Step cover art) and neat B-Core logo (in the form of the Dischord logo). Otherwise, I wouldn't recommend this one at all. MM/SA (B-Core Disc/Apt. Correus 35.221/08080 Barcelona/Spain)

V/A • Definitely Not The Majors
A decent comp. of mostly metallic hardcore with a few punk jaunts thrown in. Here's the nuggets: Bloodlet is heavy distortion carrying a wash of staccato punches accenting a puree of distorted noise, twisting into a hellish confusion. A lone contorted wreck of metal, glass, and plastic blazing in a quiet, steady rain on a seldom-traveled road. Ascension starts out almost tribal-sounding than blasts into a straight-forward chant of modern primality. Three large crows appeared outside. Apocalyptic. Gehenna is pure baseball-sized hail falling from ash-gray clouds. An unrelenting pummeling, although no changes in the weather were observed, surprisingly. Nora has a more crusty-HC sound. If you're going to start throwing two-by-fours, here's the place to start, although its somewhat overshadowed by the earlier tracks. Earthmover: Loma Prieta. Northridge. Logarithmically massive. Indecision is too compressed for my immediate taste, exhibiting a more formulaic approach that decomposes into a scream fest only to rise again into metallic chugging bliss. As Darkness Falls is true to its name, and this track is an aural experience akin to painting with half-inch steel plate. 1ST (Bush League Records/PO Box 10165/New Brunswick, NJ 08906-9998)

V/A • Rhythm Rhyme And Reason 7"
Enfold play solid hardcore with screeching vocal work. Pretty good. Buoyancy play emo hardcore with screams of pain for vocals. Decent. June's Tragic Drive plays harder sounding stuff that almost thrashes. Okay. Infanticide play quick head tossing punk rock. Fair. Overall, I wouldn't recommend this comp. to anyone that wasn't already sure they liked one or more of these bands. KM (Makahannja Haramita Shingyo/Daniel Henrici/Wibboldweg 12/33611 Bielefeld/Germany)

V/A • Chicken Ranch Roundup #3 CD
This comp. is pretty entertaining, bands influenced by Reverend Horton Heat, They Might Be Giants, Beck, Tom Waits and the likes. There's even some funk metal and this awesome dude reading a short story. My girlfriend and I listened to this together and had a lot of laughs sharing the listening experience. With band names like Spidermidgerbitchfrogs, Kungfu Grip, and Idgit how can you go wrong? ADI (Chicken Records/PO Box 151922/Austin, TX 78715)

V/A • Another Stupid Tiny Comp. 7"
This is exactly what it is—another stupid tiny comp. I'm sorry, but to give punk kids a taste of this comp. might offend them harshly. I looked for the slightest bit of integrity in this comp. for sanctuary but all was left in the trash. The covers look like they were done minutes before they were planning on selling this compilation. The recording for the entire compilation was probably found in the gutter and the music didn't give me that amp. to stay up six more hours to finish my batch of reviews. Well, for name recognition, for the band's sake, they are the Fox Force 5 which was the best, Space Kitchen, Cindy Wonderful, Chipmunk of Death, Wryeteous Pybauk(?), Jamnibory, and Fea. The entire comp. had girl vocalists with snotty punk rock. Well, this isn't good but this isn't entirely down the drain. SA (Stupid Records/865 Northridge Rd./Highlands Ranch, CA 80126)

V/A • For Ugly, For Beautiful CD
Three songs each by three Japanese HC bands. Tami play good old fashioned punk rock mixed with some melodic emo hardcore. Fall To Flake is next, their first song has bouncy bass lines and a shitload of Monsula-like melody. They speed it up a bit for their second tune but keep it catchy, and their third song is a full blown hardcore screamer... which brings us to Moga The Y5 who give us some quick decent HC tunes. MARK (Lunch Service Records/4-20-11 Hanjoh Minoh-Shi/Osaka 562/Japan)

V/A • Kangaroobeercity—Lalala Massacre CD
An hour's worth of old school punk (and some hardcore) from twenty or so of your favorite Australian and Americans. I say "your" because I personally don't recognize any, but they must be someone's favorite... None of them really stick out in my mind, but then how many old school bands really stick out in anyone's mind? I don't mean to shit on anyone's taste in music, especially because these are as close to roots as underground music have... but it just meshes together into a heap of indistinguishable slop to me. If you like hanging out at Gilman Street Theatre, then you might think of this as life's greatest soundtrack ever. DO (Beercity/PO Box 26035/Milwaukee, WI 53226-0035)

V/A • Amnesia 12"
No, it's not called amnesia because it's the record that Kent forgot about. Originally slated to be the 2nd ***HeartattaCk*** comp., this evolved into the project that is finally out now. The bands are Three Studies for a Crucifixion, Silence Equals, InHumanity, Scout, Stephen Hero, Thumbnail, Car Vs. Driver, Failure Face, Wellington, Ipecac, Lybernum, and Ordination of Aaron. In addition to the bands booklet, an Ebullition (Still Life, Downcast) style sleeve/booklet has some of Kent's writing on his favorite subject, life. Layout and art? Well let's just say that Kent didn't play Dungeons and Dragons all those years and not learn a little something about cover art. DF (Ebullition Records/PO Box 680/Goleta, CA 93116)

V/A • Twin Cities Hardcore 7"
Hmmm... the liner notes talk about how the Twin Cities scene is divided into sub-genres, and that this compilation is a way to bring these diverse groups together... but if you ask me all four of these bands are from the same genre... I mean this is the Twin Cities... I would expect some crust or grind or drunk punk... hmmm... anyway, Harvest, Killsadie, Silent Fall, and 4th Grade Nothing all lay down some harder sounding hardcore. None of the tracks blew my mind, and none of the tracks made me want to blow my mind. This is hardcore. It is all played well and the record looks nice. KM (Apathy Press Records/PO Box 629/Osseo, MN 55369)

V/A • Hot Rock Action Vol. 3 7"
Four bands make up this 7" comp. The first, Haberdasher, centers around a chugging bass, cascading drums and distant vocals that conjure the backdrop for subtle guitar action in the foreground. A song that brings back lazy summers and indie radio shows, this is better than average fare. Buzzoven surprised me with a very metal number and guitars that sound like sped-up Melvins. The Spitters do the vocal thing ala Goat/Liar era Jesus Lizard in a relatively slow song of little or no merit. Behind Closed Doors ends with a tune that reminds me of early Unsane. Not really punk or hardcore, but it ain't plodding along either. It just feels charged, and without references to metallic chugging, captures a lot of energy in the guitars. Somehow along the way this song undergoes a metamorphosis into an Angel Hair blast of rabid vocals, and ends this somewhat average comp. in a completely great place. 1ST (Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

V/A • More Kaos CD
Under the Volcano #39 is a fairly commercial-feeling rag with the basic columns, interviews, reviews, classifieds format. The columns were uninspiring, dull reads for the most part. If you're looking for the latest Fat, Revelation, or Epitaph adds, I guess this is the place to come. Interviews with the Dismemberment Plan, Fearless Records, the Makers, and Squatweiler. This didn't really hold my attention at all. The V/A More Kaos CD from Motherbox Records that comes with the 'zine is decent listening though. It kicks off with a crusty double-vocal punk blast by the Boils, who sound exactly like Aus Rotten. From there on it's pretty much old school punk aggression with an occasional commercial-sounding pop-punk song. Stand out tracks by The 22's, Flag of Democracy, Plow United were good. Bands like Violent Society carry the weight of the compilation, and make the less memorable moments easier to digest. Of course, you have your occasional ska tune, but the Skazel Tov track is actually a nice break and provides a great intro to the Goons tune USA (Useless Suburban Americans) that has two great features: first, it would fit right into the "It Came From Slimey Valley" comp and second, it clocks in under 50 seconds. Hey, there's thirty bands on this CD, most of which provide a good listen. Others I dug were Narcissistic Freds, the Suspects and Showcase Showdown (a great tune about Marilyn Vos Savant that sounds like it's from Dangerhouse records). Unfortunately the cover art leaves much to be desired, and only the band addresses are provided. Pretty good for $5. 1ST ($5 to PO Box 236/Nesconset, NY 11767) or (Mother Box Records/60 Denton Ave./East Rockaway, NY 11518)

V/A • Nervous Breakdown #3 w/ CD comp.
It's good to see 'zines like this once in a while. It doesnt fit into the normal mold of generic "punk rock". These guys let you know their stance on politics and their view of the scene. Even though I may not agree with all of them I do respect their ideas. I found it kind of odd how I matched up with things on the 4 top 10 punk lists. I have a mohawk (three in fact), I have spikes and a spikey leather jacket, I own "And Out Come The Wolves" and like it, I jay walk often (when late for work) and one of my favorite songs is "Riot" by the Casualties. Is that not cool or what!?! I think there's enough image bashing going on in the scene right now. It comes with a free CD with some great bands featuring The Banks 77, Violent Society and Flectric Frankenstein just to name a few. Interviews with Rob Hingley, Electric Frankenstien and the Misfits. CH ($6 to 9379 Tartan View Dr./Fairfax, VA 22032)

V/A • Go Fuck Your Music Reviews CD
I really don't know why I bothered picking this up for review... I suppose it was the name of the comp., along with the ghetto-ness of the packaging, so I could have a few records to absolutely rip apart. I'm a fuck like that. Anyway, upon listening to it, I really don't get much out of it due to the fact that it's all basic three chord punk and that's not exactly my bag. I refuse to destroy it, though, since I like the intent and even though I don't enjoy the genre, it's apparent that some of the bands can actually play it competently. The CD costs $0-3 depending on which of the bands you get it from and is basically Stink Box Records' way of saying "fuck overpriced records" which is pretty cool. Here is a list of the bands that appear on it and you might see a familiar name and make it worth your while to order it.... Rump-le, Oddnormal, Bomb Squadron, Violent Society, No Fraud, Rest Assured?, Nothing Yet, Felix Frump, Putrid Flowers, Dog Pound and Grady. Don't expect glossy covers or hand-numbered inserts.... DO (Stink Box c/o Heiko G/PO Box 292/River Edge, NJ 07661-0292)

V/A • Disoppress 7"
A collection of brutality in all forms. Some awesome, some tasteless, some ridiculous, and some that just suck. 8 bands to choose from: Capitalist Casualties, President's Choice, D.P.P.S., Dead End and more. In lead of the power violence mosh circle is by far President's Choice. Out of all the recordings on this comp., President's Choice was the choice pick and definitely had a shaking effect on me. Dead End happened to be pretty good as well if the recording wasn't so damn shady. And unusually, Cap. Casualties didn't even make me raise my fist against oppression let alone shake my head like a mad man. It sounded live and unsuitable for my ears. The rest of the flesh-eaters rotted and smelled like rigger mortis. The comp. could have done a lot better if they worked on the recordings and had a choice to pick out some good songs. SA (1951 N. Burnside #1660/Portland, OR 97209)

V/A • Israfel LP
Very DIY looking, which in this case means kind of crappy looking, well maybe that is a bit too nice. Seriously, this gets my vote for ugliest record of 1997. The booklet is better, however. It tells a tiny bit about what the comp. is about (a benefit for the family of two little girls that died of Werdnigg-Hoffman disease; which is about as much explanation as you get from the booklet) and has a page from each band... The Panoply Academy, Architects Of The New Christ Rebellion, Locust, Inept, Harriet The Spy, Reversal Of Man, The Weak Link Breaks, Judas Iscariot, Criswell, Eurich, Thenceforward, Serotonin, Twenty Seven Hours and the Old Hearts Club. An okay listen, and sure it is a benefit, but otherwise this isn't the sort of record I would go out of my way to add to my collection. KM (Ape Records/PO Box 1584/Bloomington, IN 47402-1584)

Not too many demos this time. And God smiled on Emmett. — Kent

HANDS OF AN ANGRY GOD • demo
Uh oh... heavy, noisy, poorly recorded hardcore verging at times on metal with screamed vocals and lyrics about who knows what? Ugh... MARK (780 East Campus Road/Athens, GA 30605)

ARCHE HALAS • tape
This finely packaged release from Poland features a sound similar to Nausea and Econochrist and two insane vocalists who seem to feed off each other's distraughtness. The lyrics are pretty darn good (it should be noted that these were provided in both Polish and English, which unfortunately is hardly ever the case, and it makes reviewing these things much more enjoyable). Standard punk politics are dealt with, but a paganistic aura makes them seem more vital. I'm not sure how well they would go over in the states, but a consistent quality runs through all of Nict Nic Nie Wie's releases, and I imagine they are very appropriate and encapsulating to the their geographic area. Go Poland! EW (Nict Nic Nie Wie/PO Box 53/34-400 Nowy Targ/Poland)

HAND OF GOD • demo
I picked this up because of the hand grasping the wrench on the cover, but alas, no mention of direct action was to be found. What was to be found included songs that started off with a Frail like energy, but although the singer tries to keep that energy flowing, the band falls into a plodding, almost pop-punk-like stupor, seemingly alienating the emotions and reaction of the singer. Explanations are much longer than lyrics (I wonder if anyone continues to put any worth into lyrics anymore?). Kind of a letdown, altogether. EW (Paul Henry/15 Valleywood Dr./Scotia, NY 12302)

THE CUBA FIVE • Am I Your World? demo
Uninspiring little ditties that swirl around with no apparent purpose, set to lyrics not meant to be understood, like displaced observations of relations. The only spark of interest/wit is the song "Nation of Uselessness" which I believe is a reference to Nation of Ulysses and the life/style which they spawned. "...Style dictates thought.." EW ($3ppd to PO Box 1138/Notre Dame, IN 46556)

ZERO BRANCO • Senza Elementi-Nei Boschi Di Algeri tape
This sounds inevitably like the Crass album 10 Notes On A Summer's Day. Random sounds and notes with little melody or structure accompanied by what sounds like spoken word. The lyrics translated from Italian were almost as random, but poetic and a bit perplexing. Notable, and an interesting reference point, but I imagine I would listen to this about as much as I listen to the Crass record. EW (Via Galvani 12/35020 Albinasego-pd-/Italy)

NOEL • demo
They should have put a warding on this: "DO NOT LISTEN TO ON HEADPHONES". My ears hurt. Huge walls of noise, a barrage of guitar, drums and sometimes keyboards, that is so loud and shoddily recorded that the vocals are almost undetectable. Lyrics are not actually printed, but subject matter is—stupid people, the scene, stupid people in the scene, etc. A basement project of two kids is what this is and sounds like. Nice cover. EW (Vincent/1325 Warrick Dr./Ashtabula, OH 44004)

THE DYNAMIC SEVEN • demo
Coming soon in wax format. This SoCal hardcore quintet has numerous influences, many of which they might not even be aware of, namely Tearwater's "Colossus." Stop-and-go hardcore with heavily-effected vocals which span the harshness spectrum. Better than average, but I hope that the vinyl will sound a little better than the tape, quality-wise. I enjoyed the Simpsons and Malirats samples and appreciated the lyrical explanations. Thank you for that, Dynamic Seven. DO (Chad Stroup/366 2nd Ave./Chula Vista, CA 91910)

X.GOCCE NEL MARE.X • demo
The music produced by this Italian sXe unit seems almost improvisational in nature. They have a female vocalist who half talks/sings/screams in a way that could almost be spoken word if it weren't for the interludes of thrashing + screaming in between. Not quite what I excepted from a band whose name is surrounded by x's. "Drops in the Sea" is what the name means, and that is the general feeling of the lyrics/writings in the booklet included. Dejection + alienation and the strength it takes to hold your own convictions and live the way you feel is right in the middle of a world it seems is set against you at every turn. The other half of the booklet is dedicated to a representative of the ALF. Interesting, artistic, and not at all what I expected. EW (Cane Records c/o Jacopo Volpe/Via S. Marco n 17/36100 Vicenza/Italy)

VOICE OF REASON • demo
This one came in a decade too late. Complete with Youth Crew backups, "GO!"s and lyrics like "I see right through your faults," "you left me behind when I needed you most," and my personal favorite, "I'll always be true to my crew," Voice of Reason harkens back to the days when sXe wasn't metal, and the kids wore Nike's (well I suppose some still do). I wouldn't be surprised at all if this came out in '87. Pretty authentic, too. Good for a few laughs. EW (Seize Records c/o John Luciano/55 Porter Ave./Unit 5E/Naugatuck, CT 06770)

FIRESIGN • demo
Although Firesign is a band, it is of the singer/songwriter variety, and I am thinking it might be better if it was just the one guy. The music is none too striking, and what's being sung is consumed with love + the heartland, thus I believe some simplicity might do it some good. Especially with that voice. EW (1154 Oak St./Elizabethtown, KY 42701)

FAILSAFE • Forced To Restore What I Did Not Steal demo
!Ding!Ding!Ding! "Emmett vs. Failsafe, Round Two" Back again for a rematch, Failsafe this time sports a color layout and a new slo-melo influence, to attempt to make up for what is still wanna-be Victory-type sXe hardcore. Not even close (and not even a particularly worthwhile goal in my eyes). For a second I thought they had come down off the cross, but they just put Jesus at the end of their thanks list this time. I feel obliged to mention that through all the lyrics about Christ + Faith, they have a song about racism, although they even manage to take the holier-than-thou approach on that one, too. At the end of their song "Ides of March" they scream "LIFE BEGINS AT CONCEPTION!" Thanks for clearing that up for me. EW (Jon Glover/806 Grove Dr./Naples, FL 34120)

PASCAL'S WAGER • demo
If hardcore is about being scratchy and cut, amateur and unfinished, then Pascal's Wager is definitely hardcore. These things in the right scenario can make for good bands, but P.W. is too much these and not enough of others to make an enjoyable listen, let alone a good band. Keep at it, Ben, Bryan, Harry, and Thomas. The great music of tomorrow has yet to be realized. EW (PO Box 69/Roseburg, OR 97470)



SUMMER DAY IN JUNE • demo
Instrumental intro. Boring. Drum machines. Oh no. Sort of like if Gorilla Biscuits used a Casio instead of moving on to the real deal. In order for this analogy to hold water at all, I must continue... The Biscuits would then also only have a guitarist and bassist (with really bad tones and poor recording) and Civ would have to sing with a heavy accent in slightly broken/slurred English. Ouch. I'm sorry. Why must I be so cruel? Answer: because band overpopulation doesn't end with pop punk. DO (Cazes Seb/20 rue Jules Ferry/32000 Auch)

GEORGE • Heiser demo
A really good, energetic, fresh, crispy old school (?!) sound pervades this demo. These are rarely the adjectives I use to describe things sounding from the 80's, but George warrants it. The vocals ruin it, though (which seems to happen a lot, but I guess is better than everyone sounding the same). One vocalist sounds like a bunch of Doberman's barking, the other like Bob Dole would sound if he was in a punk band. The inside says "George ist George." It sounds like this was recorded live, and again, the music is good; with a decent vocalist this band could definitely kick some Euro-ass. EW (Kupferweg 6/6430 Schwyz-Seweiz/Germany?)

RADII • demo
Plural of radius? Perpetuating the Chicagoland saga of short-core in the tradition of Mk-ultra, Dangermouse, etc., Radii carry the torch respectably. Vocals aren't that great, though I suppose that's not really the point here. Song topics are interesting+human=good. Kung Fu samples are cheesy. EW (Static Station/PO Box 803237/Chicago, IL 60680-3237)

ROPE • Accompanied Confessional demo
Ugh my god. Walk down any hall in any practice studio warehouse studio in the U.S. at any given time and you will hear five different bands that sound like this. bad Bad BAD faux metal quartered between big haircuts, Metallica, MTV, and whatever new alterna-core group is hot at the moment. Feigned darkness, crypticism and substance. How this made it's way here I hope to never find out. If the thought police ever find me, they will know my instrument of torture. EW (1237 N. US 27/Oakwood Park #5/Portland IN 47371)

ASBESTOS PLAYGROUND/ROPE • split tape
"And now, for your second session....." [sound of screams] EW (same as above)

HORLA • demo
Horror punk, as in Bela Lugosi, not Freddy Krueger. They take one song's lyrics from H.P. Lovecraft, and make interesting analogies between vampirism:materialism, the city:sprawling creature, torture:radio industry, etc. I like the layout, the music not as much: a psychobilly Cramps play Eastbay style. A nice change of pace in a mostly uneventful pile of demos. EW (no address)

TWO SHADES OF PAIN • demo
The name says it all. Low-end hip-hop stomp core gives way to Braid (serious), back and forth without cause or prompt. I'm not a big fan of either style, and although the stompy stuff isn't all that bad, together they are unbearable. I found myself cringing and emitting utterances of pain throughout. The thing is, I'm really starting to like the stomp-core, but overall this is one of the worst attempts at any kind of crossover I've ever heard. Two shades of pain it is. (By the by, first it was Acrid, now these guys, what is it with kids in the (905) area code not wanting to print their addresses on their recordings, just their phone #'s? (905) pride?) EW (no address)

CUT$HORT • God Wants You To Be Rich demo
The lyrics and essays in this booklet are written very well, the music is fast boom-chop style with back-ups. They cover Minor Threat's "I Don't Wanna Hear It," and most of their stuff is in the same vein, except with a modern sound. It's good to see that some of "the punx" still have some conviction + compassion. Rock on. EW (3225 Sunset Dr./Redding, CA 96001)

THE RULE OF NINES • demo
To start this off, The Rule of Nines fucking rules. They play tight, solid hardcore that'll bring up the two finger positive point right when you start hearing the snare blare into the music. This ain't your ordinary hardcore band either, with members from Forced Down, they get real technical and start chuggin' some real complex lines while the vocalist screams full of energy with an animated presence. Now, with Phyte Industries underway and ready to blow up in your face on the internet, the combination of the two are limitless. The Rule of Nines are the next band to look out for, if you are ready to mosh to upbeat straight forward hardcore. Fucking go! SA (Phyte Records/PO Box 14228/Santa Barbara, CA 93107/http://www.phyte.com)

TONY SEDGMAN • Silver Dagger demo
I put off reviewing this one as long as I could, for premonition told me what this was about. How right it was. If strummy folk guitars went well with rhythm section sounding like a Casio demo and a blues guitar soloing throughout, it still wouldn't save this tape. The vocals, songs, and lyrics are all dipped from the same hippy-dippy imitator pool. Yuck. EW (PO Box 4641/Marshall, MI 49068)

PULPIT RED • Legacy Of Pain demo
Slow, steady, unrocking rockabilly with a guitar sound frightening similar to Tony Sedgman, fronted by a vocalist who sings while gurgling, like Glenn Danzig. I'm pretty sure I'd rather listen to, hell, even Danzig than be subject to this. EW (Pink Hippo/OKC, OK 73144-0896)

PULPIT RED • live tape
More rock-a-crap-a-billy, this time live at Rock 'n' Bowl. Shit is shit, no matter what bowling alley you play it at. EW (Same as above)

ANOTHER VICTIM • tape
Another tape from an advanced victim of whatever infectious death metal disease is going around the sXe camp as of late. Comparatively weak as to, say, Day of Suffering or Hatebreed. Earth Crisis type swallowing vocals should be noted as well. EW (Stillborn Records/PO Box 3019/New Haven, CT 06515)

ZOZIMUS • demo
Screaming punk thrash with good energy, but the production is inappropriate for the genre. Better than standard lyrics about the standard angry shit. EW (Michael/100 Twinwood Dr./Jacksonville, NC 28546)

TNT PUDDING • demo
Definitely, these kids have fallen victim to the metal trend in hardcore, and by no means can begin to pull it off. Just bad, unlistenable stuff with lame guitar effects and the worst recording I've heard in awhile. EW (Amos Fisher/123 Summerlin Dr./Chapel Hill, NC 27514)

IMPEL • demo
This is their precursor to their long awaited full length. This explosive band has been lighting and relighting fuses in the hardcore scene for over 5 years now, just think of how long Unbroken has been around. Now, Impel ain't gonna cut any more slack. The past year they have definitely made a name out of their self around these parts and I know for a fact they ain't gonna quit either. With musical experience from bands like San Diego's great Amenity and the emotive and moving band I Wish I, they have created a sound much like Quicksand or Orange 9mm with guaranteed momentum to break shit apart; however, they distribute that San Diego edginess that comes equipped with all those bands down there from Drive Like Jehu, Clikatat Ikatowi to I Wish I and Kill Holiday. In my opinion, you should send away for this if you haven't heard Impel yet or save your money for the new LP. SA (Impel/PO Box 14041/Santa Barbara, CA 93107)

DISGRUNTLED IF I HAD A MECHA... • demo
Pretty much straight forward full speed ahead punk rock. Reminds me of older So Cal hardcore. The only things that bugged me were the solos out of nowhere, they were good but just didn't always fit in right. Cool lyrics dealing with propaganda and politics and best of all Japanese animation!!! This tape was enough for a dorky punker like me that's obsessed with big robots and Japanese anime. Totally Rockin!!! CH (Alex Macdonald/1352 Cinauni Ct./Gloucester, Ont./K1T 1Z7/Canada)

BRENT BARN • tape
No black metal to be found here, this Norse group starts out with a rollicking Scandinavian punk sound, but progresses towards one mimicking Bob Tilton, Constatine Sankathi and the ilk. The punk is pretty rocking, the other is pure cheese, as is the one song which is translated. I would recommend sticking to what you know. EW (Truls Ask/Granebk. 7/1284 Oslo/Norway)

WINTER DEATH CLUB • demo
Strummy gushing mid-tempo rock of which the only thing remotely remarkable is the fact that the vocalist pronounces Mick Jagger overtones. The violin is OK. EW (PO Box 992/Shelbyville, KY 40066-0992)

V/A •Toothsome tape
The 'zine portion of this package, *Toothsome* #2, is bland to say the least. "What DIY Means to Me", "My Thoughts on SXE", "The 1st Amendment" and "Why Did I?(Give up Meat)" all lacked any depth, as did the interview with Fifteen. I never thought I'd say this about any publication, but the reviews were the most interesting part. As for the comp: Seven Day Sail offer up a melodic power ballad with a Tuvan throat singer on vocals. The Left Coast play slightly noisy singy stuff, almost like Crash & Brittany meets Lync and Sonic Youth, which is not bad. Leaves of Lothlorien meld boppiness and circus music with jingly guitars. No Direction Home sound like the band I was in during 8th grade. Betty's Love Child plays sappy melodic snotty punk. Forty Seven Ronin contribute a very familiar feeling song, with influences stemming from the Sunny Day Real Estate pool. Kid Kilowatt, who were formerly Ester of Wood Rosin, play the same soothing, slip-down-your-throat-without-swallowing sound. Fury III aim to confuse and do a good sort of plundering job of it. While Gymicrae alternate between Cerberus Shoal sound-alikes and pop punk. Not bad overall. EW ($3/Chris Gillis/PO Box 321/North Chatham, MA 02650)

THE HOLLOMEN • demo
Off-kilter hardcore that I might call chaotic if not for the almost metal edge to it. The singer carries his vioce around in the same bag as Young Ginns and that whole stylistically-inclined movement, except more detached and uninterested to the point where you wonder if he's into it or not. This tape set itself off in many ways, and came out sounding pretty flat. EW (Hydra Head Records/PO Box 990248/Boston, MA 02199)

COOPERSTOWN • demo
These six songs are all well done. The music is slightly heavy and the vocals are just slightly harsh. The songs have a catchy feel to them while retaining a coarse sound. Cooperstown are play a sort of emotive heavy. KM (Josh Philapoane/47-775 Hui Ulili St./Kaneohe, HI 96744)

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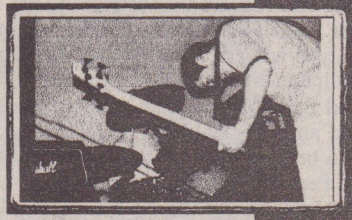
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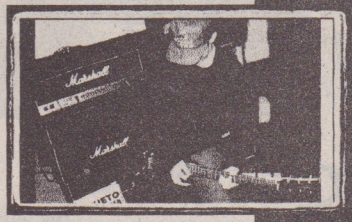


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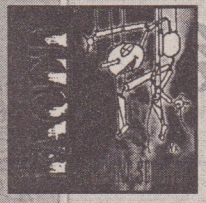
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Monkey Sea, Monkey Do

by Jason Paul Green

Part I

You are Timmy Nadlapper, an eleven year-old boy for whom the escape from the torturous trials of life is utterly impossible! Nothing has ever gone right for you! Your parents are on your back. "Do the dishes, wash the car, eat your vegetables," they always say. Teachers are disgusted by your lack of scholastic skill. "C'mon Timmy, you can do better than that!" Miss Jenkins constantly scorns. You are a punching bag for the school's bully, Mikey Henthorn! Even your next door neighbor, Lisa, picks on you, and she's a year and a half younger than you, you panzy! "Hey Timmy, nice clothes, did your mamma dress you today? Ha ha!" she teases. For you, the only pacification comes from the fantasy world—comic books! For hours you read tales of Superman, Spiderman, Thor, and G.I. Joe, wishing you had their powers to eliminate all who bring you pain.

One night, while enjoying the latest issue of Batman, you run across the answer to your pathetic problem: a simple ad for sea monkeys! Of course, Timmy, you must get them. Your penis grows erect in your trousers as you scan the caption near the picture of the family of skinny, pink beings. "Add some water to their home, and watch as the miracle of life takes over. Within a week, you will be the proud owner of an entire super colony of gregarious gorillas. Hours of fun! Some assembly required." You've never assembled anything in your life, Timmy, but God Dammit, you must have the monkeys!

Slowly you rise up and tiptoe downstairs in your X-Men pajamas, the soles of your bunny slippers sticking lightly to the wooden staircase. Breathing heavily, you enter the den, pick up your mom's purse, and remove a 20-spot! Quick cash, Timmy, just the way you like it, and just enough to cover the $19.95 price of the sea monkeys, including shipping and handling. Everything is going to be perfect!

That night, you dream of the lost city of Atlantis, inhabited by the monkeys of the oceanic underworld, and you are their respected guest! Tables and tables of King Dons, Ho-Ho's, and Little Debbies are at your disposal. Aquatic orangutans massage your back as you watch re-runs of Joni Loves Chachi and Three's Company, your favorite shows! Every whim is fulfilled, and you have your first wet dream!

In the morning, you head for the post office to order your new friends, who you are sure will be the best pals you could ever hope for. "Atlantis, what kind of a country is that?" the mailman behind the desk questions. He must be a complete idiot, you figure.

"It's where the sea monkeys live, and they're going to come and be my best friends," you reply.

"Oh, well, in that case, we better ship this package extra duple fast express mail, huh?" he asks, smiling stupidly.

Having never heard of this type of mail service you are hesitant, but agree with his notion to get them into your hands as soon as the postal service can deliver, and pay what he asks of you.

"Yeah, sounds good, mister" you say, turning to leave. He tosses the parcel into a box in the corner, labeled "High Priority Delivery."

Part II

The next 7 to 10 days are the longest you have ever had to endure, yet somehow you make it through. Every day you daydream of sea monkeys, swirling and singing and dancing wildly around you. Your anger for your parents and peers grows appreciably, with the heightened anticipation of the arrival of friendlier faces.

Finally, as if by some act of God, the magic day is upon you. On the surface, today is like the last day, and the one before that, in that when you get home from school, you stare out of your bedroom window waiting for the mailman to come bearing his gift. But this time, when he's three doors away and across the street, you know that box in his bag is the one you've been waiting for. You speed downstairs, throw open the front door with a "bang!" and dash across the yard, knocking him over.

"What the hell is going on here?" he yipes, helplessly.

"I'm Timmy Nadlapper, and this is my package!" you plead, a piece of spittle landing on his cheek.

After studying the address on the front he agrees, "Well, so it is Timmy, and all the way from Atlantis. They just had the Olympics there you know." This guy must not know his ass from the rear end of a Caddy, cause you know damn well there's no Olympics in the ocean. You tear off for your house, quickly forgetting his remark.

Corrugated cardboard and styrofoam peanuts thrash about your room in a cloud of packaging waste. You peer into the box. What awaits you is a most beautiful clear plastic aquarium. Embracing the cage, you weep.

Tap water! They need water to live, you recall, and in seconds you're in the bathroom, filling up the tank. With the hands of Michaelangelo, you rip open the paper envelope containing the eggs and pour them in, not losing a single one. Angels sing, and a mysterious glow emanates from the water as the eggs disperse like snow in a Christmas globe. You snap on the red lid and return to your room, placing the tank on a night stand near the head of your bed. There, they can whisper to you as you sleep, and you can watch them as you drift off at night.

"Timmy, dinner's ready," mom's voice calls out from downstairs. How anyone can think of meatloaf and creamed corn at a time like this is beyond you, but nonetheless, you join your parents in the dining room, knowing your buddies of the sea are safe in their new home... with their newfound master.

Part III

The day the sea monkeys hatched was the happiest day of your miserable life. It happened late one evening, while you were enjoying a good comic book. A pulsating light shone from the night stand, startling you. Looking into the aquarium, with the aid of the circular magnifier imbedded in the wall of the plastic, you witnessed birth. First, a cracking of the shell, then, the appearance of an arm, then a leg, and finally, the release of the entire slime covered amphibious primate. Is this how you came to be Timmy, from an egg submerged in water! Perhaps you had gills like they do, and a tail with which to swim.

A tear flows down your face, as others hatch before your eyes, filling the tank with the movements of at least fifty ecstatic sea monkeys, all darting around surveying their new surroundings. Sporadically, they swim up to the magnifier to greet you. Did one of them smile? Did that one mouth "I love you?" They astound you with their speed and agility. How envious you are of their abilities, Timmy! Overjoyed, you cry out to them, "We're going to be best friends forever, I just know it!"

You spend the next four hours telling them all about yourself, sparing no details. Everything from your dislike of gel toothpaste to the time when you ate a bloody booger in church and threw up all over your grandma. Sometime after midnight you talk yourself to sleep, as the sea monkeys sing to you their heralded lullabies.

Arising to the sound of your alarm the next day, refreshed after a peaceful dream-filled sleep, you notice that you overslept by half an hour. Did you fly through the heavens last night, Timmy? Sip wine with Caesar? Win the showcase showdown? The memories evade you, but leave you with a numbing satisfaction. The schoolbus honks outside, and you realize you're late, throwing on some clothes before running down the sidewalk.

That day in school was not so fortunate, for Mikey Henthorn decided to kick your ass like his dad kicks his. A shot to the stomach and two to the jaw send you to the ground, a swollen heap. And although Mikey was soon paddled and expelled, your pain is not eased. The rest of the afternoon you sit in class doodling, drawing sea monkey after sea monkey, in various scenarios, such as ripping the balls off of Mikey.

Your mom was furious when she saw your face. "Oh my lord, what have you gotten yourself into now, Timmy? And what will the neighbors think? You're a disgrace to the Nadlapper name! Just look at you," she sobs, holding your chin while moving your head back and forth. "Go upstairs and get cleaned up before your father gets home."

"Rats," you mutter under your breath, turning from her, ashamed. Her words stung, but not as much as the cold water on your wounds. The images of Mikey's fists coming down on you

are still clear in your mind. Collapsing onto your bed, you begin to tell the sea monkeys about today's occurrence. One of them is quite attentive to the tale. Is he reading your lips, Timmy? Feeling the anguish? A smear of bluish liquid appears in the monkey's left eye, then floats to the top of the tank, dissipating. He cares! Finally, someone who cares about you! Your love for them at this point is unsurpassed, and you understand that you will never love anything or anyone as much as them. Ever.

Part IV

That night you dreamt that you were a sea monkey, hovering over your hometown, but every building was underwater, creating an eerie blue tinge over the city. Everyone was in motion, flapping and swimming: the mailman, Miss Jenkins, your parents—even Mikey! And you were hugging him close to your chest, enshrouding him with twine-like arms. It's one of those dreams you wish would never end, but nevertheless, when you arise at 7:30 a.m., you are ready to take on the world. The air blowing through your bedroom window is exhilarating, springish. You pounce out of bed, pat the top of the tank with a "Good mooorning guys!" and dance down the hallway to the bathroom, whistling. You almost knock over your father. "Hey, what's up with you today, Timmy?" he asks. You close the bathroom door before he can hear your response, "Oh, nothing."

Arriving at school, you find a crowd gathering around the playground, made up of classmates you recognize. The principal is talking on a loudspeaker, telling everyone to go home, that school has been canceled for today. Bewildered, you squeeze between the masses to see what the commotion is all about. On the other side of the linked fence are policemen, tape that warns "Do Not Cross," teachers, and a woman crying in the arms of a large hairy man who you remember seeing once before, at an open house. Glancing up, you are dumbfounded. Body parts hang from ropes strung off the top of the schoolbuilding: a head, two arms, two legs, and a torso, with the testicles removed—all positioned in close proximity so as to make the whole. It's Mikey, hanging there like a rotten marionette. You don't know quite how to react. Mikey was mean, mean as any bully on earth, but at the site of his corpse, it hits you that he was not such a bad kid, just a little confused. And abused. Looking over to the right, you see Lisa, gripping the fence, the muscles in her forearms flexing. She turns to meet your glance, hot malice in her eyes, sticking her tongue out at you. "Why did she do that?" you wonder. "I'm the one who got beat up yesterday!"

You pull yourself away from Mikey's crude form and board the bus to head for home. A day off from school is a day to play with your friends, the sea monkeys. To the lake! You swim for hours in the cool water, letting the sun beat down on you and your friends, who are resting on a nearby rock. They too are swimming.

Life begins in water. Life ends in the dirt. You understand this now, as you hold your breath and fly through the underwater maze of algae and fish, daring to open your eyes, despite the burning. You float on your back over to the aquarium to talk to your friends. "This is so wonderful, isn't it? No school, and we can play all day long!" Your face is aglow. "I wish we could do this every day, spend every minute together! School is so boring, I hate it, and you guys have to sit at home and—wait a minute!" Joy washes over you like the rays of sun on your shoulders, as the revelation takes shape. "You can come to school with me!" you exclaim, nearly passing out from the excitement. "Tomorrow you'll come with me and I'll be the coolest kid in school!"

Part V

Your mom had given you the okay to take the sea monkeys to school, even though she was a little taken back by the idea.

"Timmy, don't you think you should spend a little less time with them? You need to get some real friends sooner or later, not these imaginary ones." What does she mean, "imaginary?" Could she not fathom the bonds of love between you and the monkeys? Could she not accept the fact that you no longer need this woman who spawned you, that you have developed a stranger bond with the microscopic fauna in the tank? Obviously not.

"No," you reply bluntly, before heading off to school.

At 9 a.m. sharp you stand in front of Miss Jenkins's desk, aquarium in hand. "Miss Jenkins," you proudly announce, "look what I brought today, my sea monkeys! Aren't they great? They're my friends." She loses her smile.

"Timmy, those are plankton. Mr. Neely has some of those in his biology class. You'll see plenty of those next year," she states.

How many are the scenes, Timmy, that you never see? The whispers behind your back... "Didja hear about Lisa," a girl asks, turning to the boy next to her.

"No," the boy says, making sure that Miss Jenkins is still talking to you in the front of the class.

"Well," she continues, "she sleepwalked last night, and fell into their pool!"

"Did she drown or sumthin?" he questions, getting worried.

"No," the girl replies, "the pool was empty and she broke her arm and chipped her tooth."

"That sucks," the boy notes, adding, "Hey, look at Timmy up there, he has that stupid fish tank under his arm. He's such a freak! He's probably glad Lisa got hurt, everyone knows he doesn't like her."

Miss Jenkins proceeds to crush your ego. "Timmy, please go to the office so they can hold onto the fish until the end of the day." Has she gone mad? What a lying sack of shit, trying to tell you that what you hold in your hands are ordinary, plain! You know better than that Timmy, and you sure as hell don't want to leave the tank with the beehives in the office. Run lad, run!

Tearing out of class, you jump out of the main doorway from school, clearing eight steps, and nearly dropping the aquarium. You head for the woods, to hide until school is over. Your parents will never know! You comfort the sea monkeys, reassuring them that they are special, unique. Little super heroes, better than Batman and Superman all rolled up into one. They have to understand, they just have to!

Part VI

That evening at the dinner table, you are starved, having not eaten since this morning! Your parents watch in amazement as you scarf down three plates of three bean salad, five hard-boiled eggs, and a jar of applesauce. You hate applesauce, Timmy! They know something is up, but keep silent. They're just happy not to hear about the sea monkeys for once. After dinner you help with the dishes when your mom didn't even ask you to, but you despise washing dishes!

Turning to you, she asks, "Timmy, is everything O.K.? You seem a little strange tonight." Shit! She's onto you. Dad turns on the evening news in the other room.

"Um, everything's fine, mom. School was fun today. I brought in my sea monkeys," you stammer.

"Timmy, I've been meaning to talk to you about them, I think you should get rid..." Her sentence is cut off by your father's voice.

"Honey, come take a look at this." You follow your mom into the t.v. room, a few steps behind. "On the news it says that Miss Jenkins over at the school died today, canceling school for the second day in a row. Says she went nuts talkin' about the lost city of Atlantis, gorged herself on chalk, then jumped out the window. Ended up, she cracked her head right open on the monkey bars. Did Timmy say anything about that to you in there?" Mom turns to ask you what the hell is gong on, but you've already run upstairs and locked yourself in your room. You're sitting Indian-style on the bed, with the tank of sea monkeys pressed hard to your body, rocking back and forth. Words fall from your lips. "You are special. Whatever I wish for comes true! I'm so scared. I didn't want anyone to die."

Your father's voice comes through the door. "Timmy, open this door right now, this is your father speaking!"

Your voice cracks with phlegm. "No, Dad, I can't. I can't."

Mom attempts to reach out to you. "Timmy, come on, baby, this is Mommy, open up now."

You hold the aquarium up to your face and plead, "Make them stop, make them stop! I'm afraid guys! I wish they would just leave me alone!"

Their knocking ceases. It sounds like someone just dropped two sacks of potatoes outside of your door. You put the tank on the night stand and run over to unlock the door, cracking it slightly to look out.

It is too much for you to comprehend. Blood is flowing from your father's stomach like an artisan well, and your mother's colon is stretched out of her body, weaving in and out of the banister, all the way downstairs. You never meant to cause the untimely deaths of so many, especially not your parents. It was not them who was shallow, it was you.

You grab the tank of sea monkeys and run to the bathroom, to put a bitter end to this hoard of demons. "Must be destroyed," escapes from your lips as you dump the contents of the tank into the toilet, your eyes closed tight to make the ordeal easier.

But one more of your wishes has yet to be granted.

Air is stolen from your lungs, and a thousand light bulbs penetrate your eyelids. You are wet, and wonder at first if your head fell in the toilet. You open your eyes and find yourself in a watery chamber, your lungs breathing H_2O as if it was the freshest of air. The movements of others like you are all around. You swim up to the circular window of the cage and look out, your head bumping into the plastic wall. Looking in is a boy who looks vaguely familiar, his features distorted by the magnifying mirror. He is talking to you. You strain to hear him. "We're going to be best friends forever. I just know it!"

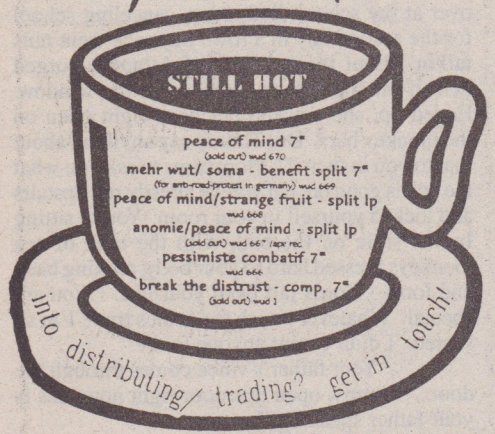
You are Timmy Nadlapper.

THE END

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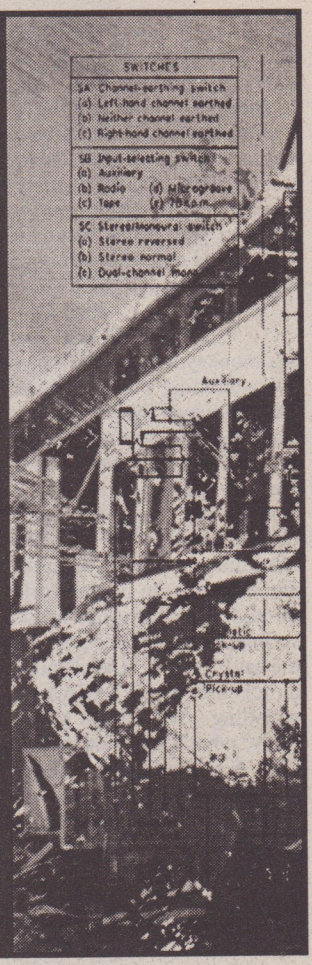
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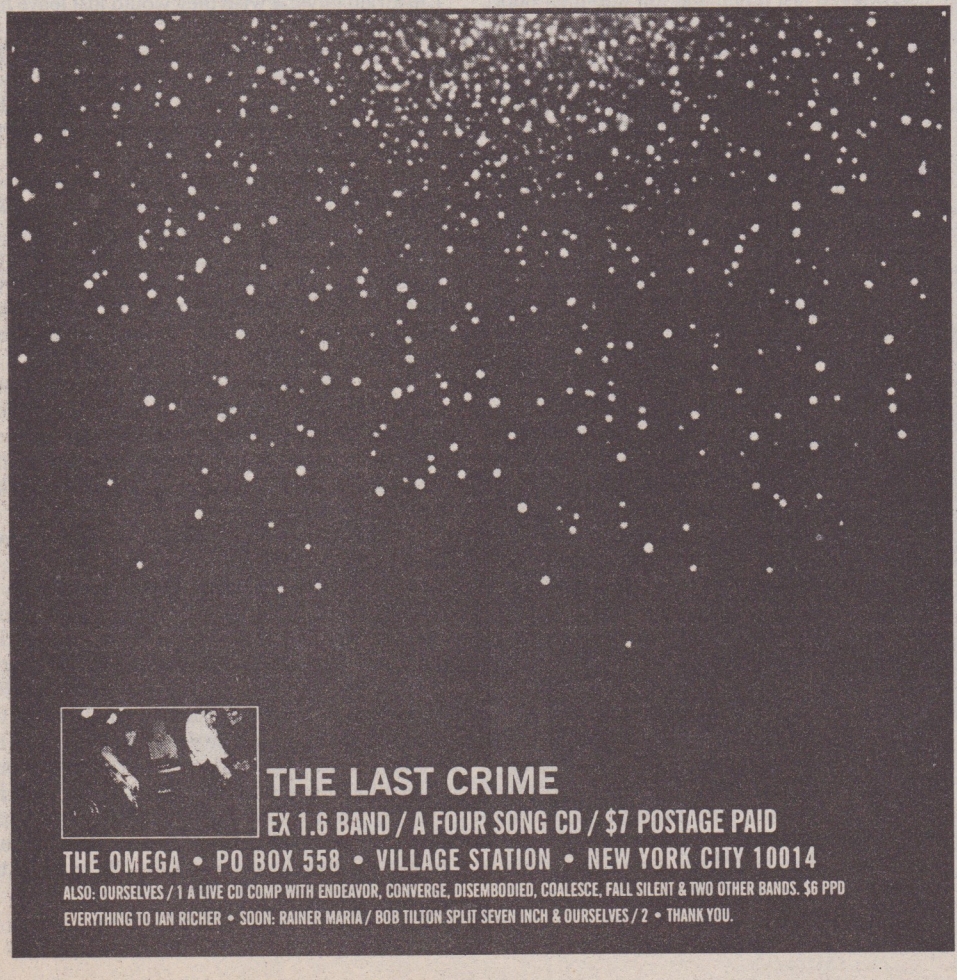
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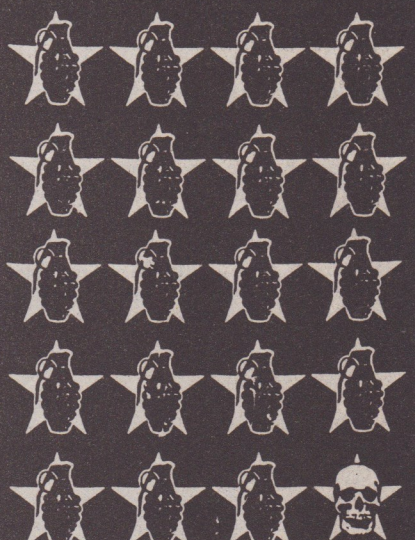
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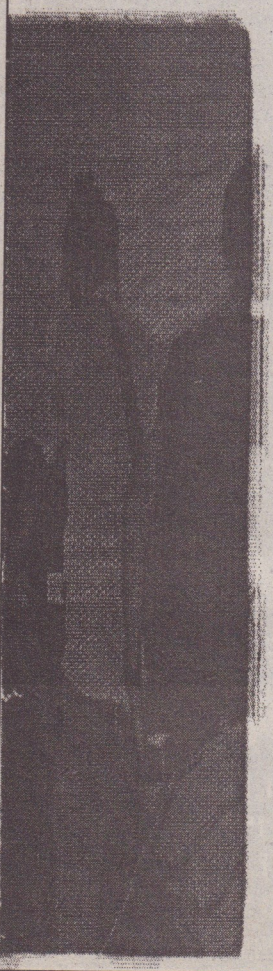
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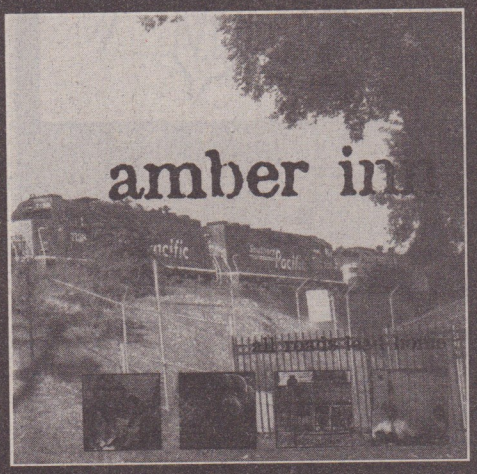
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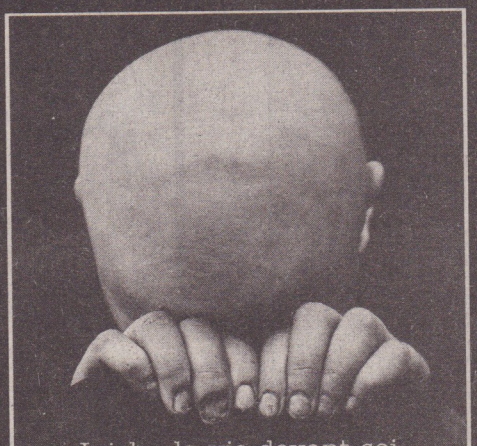
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